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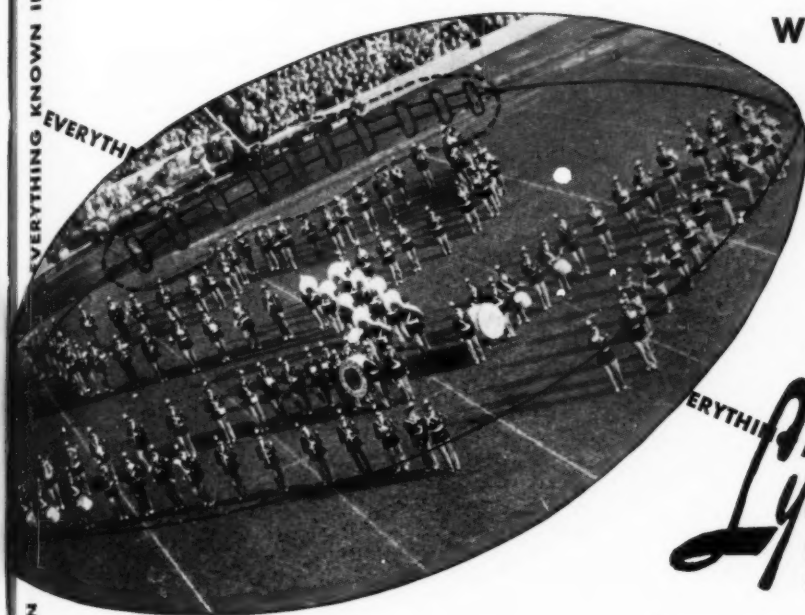
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Bulletin Board

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION biennial convention, Chicago, Illinois, December 19-20, 1952. Headquarters, Hotel Sherman. For information address L. Bruce Jones, president, Louisiana State University, Baton Rouge; Joseph Gremelspacher, secretary-treasurer, Indiana State Teachers' College, Terre Haute or the MENC headquarters in Chicago or the MENC Washington office.

NATIONAL ASSOCIATION FOR MUSIC THERAPY will hold its third annual convention at Topeka, Kans., October 30-November 1, at the Hotel Kansas. E. Thayer Gaston, University of Kansas, Lawrence, is program chairman.

SEVENTH NATIONAL CONFERENCE ON CITIZENSHIP, timed with the new Citizenship Day this year (September 17), convenes September 17-19 in Washington, D. C. The conference is co-sponsored by the United States Department of Justice and the National Education Association through its Citizenship Committee and Defense Commission, and is participated in by nearly a thousand organizations and agencies.

MIDWEST BAND CLINIC, sponsored by the Vander Cook College of Music, will be held December 11-13, 1952 in Chicago, Ill. Six bands will participate in the program and fifteen educational clinics are planned. Raymond F. Dvorak will be master of ceremonies. For further information address: Lee W. Petersen, Vander Cook College of Music, 1655 Washington Blvd., Chicago 12, Ill.

CONDUCTOR TRAINING. The Philadelphia Orchestra and the American Symphony Orchestra League, Inc., have initiated a plan which offers opportunity for a limited number of conductors of community or non-professional orchestras to work with Eugene Ormandy and the Philadelphia Orchestra in a concentrated series of rehearsals and conferences, September 30 through October 4, 1952. The conductors, choosing as study subjects musical works they expect to use with their own orchestras, conduct the Philadelphia Orchestra under the supervision of Mr. Ormandy, and observe his work with the orchestra on these same compositions. The conducting sessions are followed by seminar sessions with Mr. Ormandy to discuss the music and conducting techniques. It is hoped this will be the first of a series of similar programs.

CONTINUED ON PAGE 4

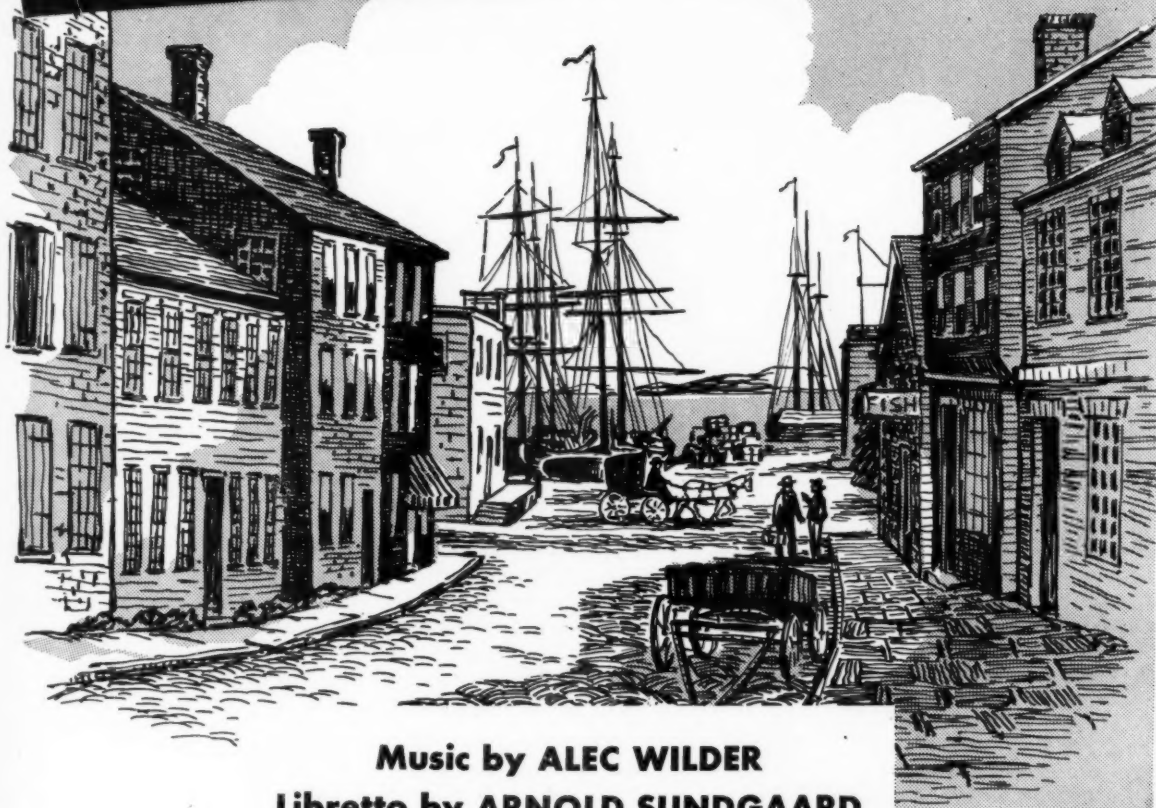
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lar projects in which first rank conductors and their orchestras cooperate. Requests for information should be sent to the American Symphony Orchestra League, Inc., P. O. Box 164, Charleston, W. Va.

NATIONAL ASSOCIATION OF SECONDARY-SCHOOL PRINCIPALS, a department of the National Education Association, will hold its thirty-seventh annual convention in the Statler Hotel, Los Angeles, Calif., February 21-25, 1953. Information concerning special railroad trips beginning in Chicago will be available in November from 1201 Sixteenth St. N. W., Washington 6, D. C.

AN INTERNATIONAL CONTEMPORARY MUSIC FESTIVAL will be held in Pittsburgh, November 24-30, 1952. The festival has been conceived as complementary to the International Exhibition of Current Painting, which began in 1896 at Carnegie Institute and has been held there almost continuously since that time. A "Congress of Critics" will meet to air their views in public on controversial issues, and a thoroughly democratic procedure has been initiated to insure programs which will adequately represent nations, trends, styles, and practices in twentieth century music. An international jury of 87 composers, conductors, critics, theorists and musicologists were sent a list of 336 contemporary composers, and from this list fifty composers receiving the highest number of votes were selected. From these composers' compositions the program selections for the festival will be chosen. Composer Roy Harris is executive director of the festival; Carl Jeffries, controller of Carnegie Institute, secretary-treasurer. James M. Bovard, president of Carnegie Institute, and Paul R. Anderson, president of Pennsylvania College for Women, will act as co-chairmen of an advisory committee.

ELEMENTARY SCHOOL PRINCIPALS Department of the National Education Association, announces its annual conference in Atlantic City, N. J., February 12-14, 1953. A leadership conference sponsored by the department is scheduled October 3-4, 1952 in Chicago, Ill.

AMERICAN BANDMASTERS' ASSOCIATION. While the convention will be held in Miami, Florida, March 5-8, a preliminary tour (for which transportation is furnished without charge) starts March 3 at Gainesville where members will have opportunity to attend all-day rehearsals of the University of Florida Concert Band (Harold Bachman, conductor), be guests at a complimentary buffet supper and the band's concert in the evening. On the morning of March 4 buses will leave Gainesville for Deland where John Heney's band will give a noon-hour assembly program followed by a luncheon furnished by the citizens of Deland. The next stop will be Lake Wales where Mr. Kraushaar is arranging for a special A.B.A. concert on the carillon at Bok Tower. Dinner is to be provided by Lake Wales citizens. The next stop is Sebring

CONTINUED ON PAGE 6

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for a concert by the Sebring High School band, Peter J. Gustat and son Paul, conductors. A complimentary buffet supper will be served at 10:30 p.m. The morning of March 5 the buses will leave for Miami. Further information concerning the program at Miami, hotel reservations, where to meet for the preliminary tour in Gainesville, etc., will be available at a later date. Mr. Bachman, whose address is Division of Music, University of Florida, Gainesville, is in charge of arrangements for the pre-Miami tour, and Fred McCall, Box 247, University Branch, Miami, is chairman in charge of arrangements in Miami.

THREE INTERNATIONAL TEACHERS' ORGANIZATIONS MERGE. A one-day meeting August 1, 1952 in Copenhagen marked the merger of three international teachers' organizations: the World Organization of the Teaching Profession, the International Federation of Teachers' Associations, and the Federation Internationale des Professeurs de l'Enseignement Secondaire Officiel. Torres Bodet, director general of UNESCO, addressed the inaugural session.

NEA RURAL EDUCATION DEPARTMENT elected Genevieve Bowen, elementary supervisor of the Bucks County Schools, Wrightstown, Pa., vice-president. Two new members of the executive committee elected for five-year terms are: Leila C. Ewen, State Teachers' College, Minot, N. D.; Mrs. Lucille L. Klinge, superintendent of schools of Lane County, Eugene, Ore.

MUSIC PUBLISHERS' ASSOCIATION OF THE UNITED STATES at its annual meeting June 12 and 13, 1952 in New York City elected Leonard Feist of Mercury Music Corporation president; Donald H. Gray of H. W. Gray Co., Inc. was reelected secretary; Willard Sniffin of Harold Flammer, Inc. was chosen treasurer. Joseph A. Fischer of J. Fischer & Bro. as retiring president automatically becomes vice-president. Four new directors were elected: Donald F. Malin of C. C. Birchard & Co., Kermit A. Walker of Bourne, Inc., Walter Heinrichsen of the C. F. Peters Corporation, and Robert Schell of Shawnee Press, Inc. Benjamin Pepper of New York was appointed permanent legal counsel.

NORTHWESTERN UNIVERSITY, Evanston, Ill., has established the Fine Arts Quartet (Leonard Sorkin and Joseph Stepansky, violinists; Sheppard Lehnhoff, violist, and George Sorkin, cellist) as artists-in-residence at the School of Music during the 1952-53 fall, winter and spring terms. The quartet will continue to give weekly concerts over the ABC radio network.

THE COVER PICTURE



BACK TO SCHOOL. Virginia Williams, Mary Thornton and Danny Elliott had no faint idea, we are sure, that the little photograph submitted to the JOURNAL some time ago would be chosen by our cover artist as the "Back to School" illustration for this issue of the JOURNAL. The picture was made at Alabama College, Montevallo, when "Future Fiddlers" from the elementary schools gathered on the campus. The picture above shows the three pupils with their teacher, Claire Ordway of Alabama College, director of the future fiddlers activity.

To Make Good Music —

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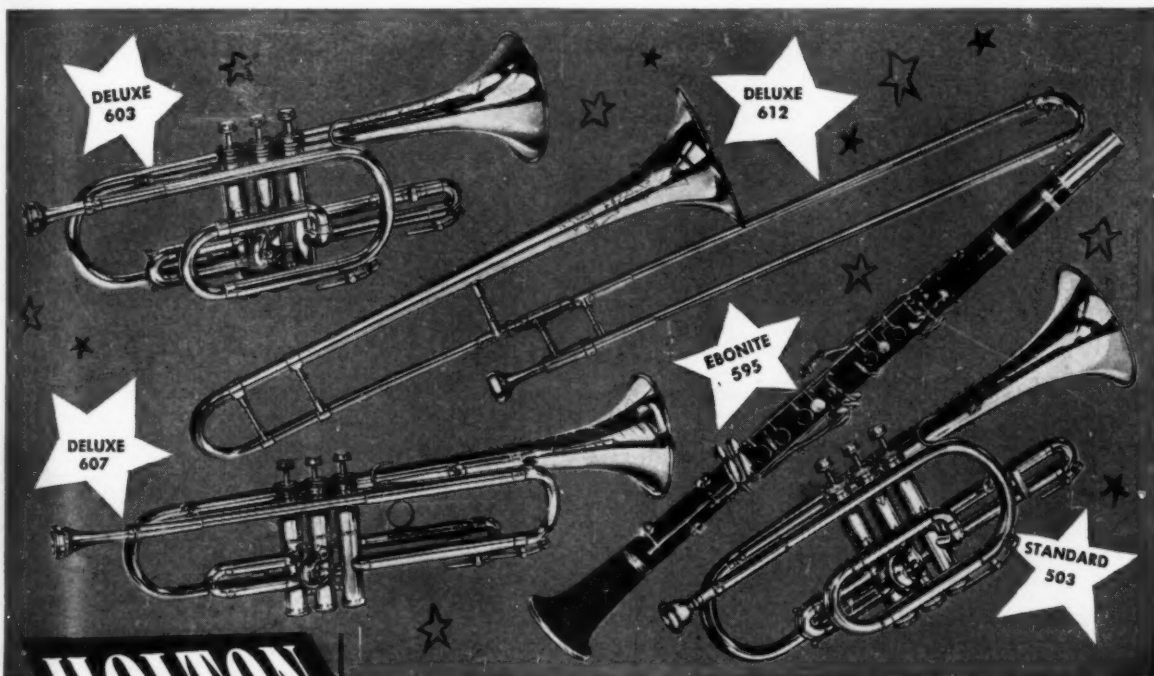
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NORTHERN CALIFORNIA HARPISTS ASSOCIATION'S 1953 awards of \$100.00 each for a harp solo and for harp in a solo capacity in combination with one or more instruments are announced. Entries are to be submitted by January 1, 1953. Full information may be obtained from Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

STUDENT AUDITIONS of the National Federation of Music Clubs, open to competitors in violin, voice, organ, piano and cello classifications are announced for the spring of 1953. There will be an award of \$500.00 to the winner selected by a board of judges through tape recordings made by the winners of the fourteen district auditions. Bulletins giving repertoire and specific requirements may be obtained from the National Student Adviser, Mrs. Floride Cox, 207 River St., Belton, S. C.; from the National Chairman of Student Auditions, Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago 40, Ill.; or from NFMC headquarters at 445 W. 23rd St., New York 11, N. Y.

THE MENDELSSOHN GLEE CLUB announces its second annual award contest, a prize of \$100.00 and certificate of award to the American composer who submits the best original male chorus composition. The Mendelssohn Club will sing the number at one of its concerts following announcement of the winner. For prospectus and entry blank write to The Mendelssohn Glee Club, 154 W. 18th St., New York 11, N. Y. Entry blanks must be filed by November 1, 1952 and manuscripts sent in by January 1, 1953.

NATIONAL FEDERATION OF MUSIC CLUBS YOUNG ARTISTS AUDITIONS. Terms of the 20th biennial young artists auditions of the National Federation of Music Clubs are announced. \$1,000.00 awards are offered in four classifications: piano, violin, voice and string quartet; a Metropolitan Opera audition, a managerial contract with the National Concert and Artists Corporation, and an appearance with an orchestra on the NBC network are additional awards. Age limits for the auditions in piano and violin classifications are twenty to thirty years; for string quartet, twenty to thirty-five years; and for voice, twenty-three to thirty-five years. State auditions (February 15 to March 1) and District auditions (not later than March 15) will precede the national auditions scheduled for April 8-18, 1953. Bulletins giving repertoire and requirements are obtainable from the national chairman, Mrs. R. E. Wendland, 1204 N. 3rd St., Temple, Tex., and from National Federation of Music Clubs headquarters at 445 W. 23rd St., New York 11, N. Y.



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Student Members. In this corner there is just room for a miniature picture of this group of madrigal singers, members of the University of Washington School of Music MENC Chapter No. 56, as attention-getter for our announcement that the Collegiate Newsletter's first issue of the season will be included in the November-December Journal. The U. of W. chapter, which had thirty-seven members last year, helped acquire a harpsichord from Nuremberg with the aid of a fund started several years ago by the madrigal singers, who are directed by Helen Hall. Alice Sorensen is chapter sponsor. (See announcement on page 61.)

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ROBERT A. CHOATE has been appointed Dean of the College of Music at Boston University, Boston, Mass. Head of the Northwestern University School of Music Teacher Training Studies and director of the university's music placement bureau for the past two years, Mr. Choate was director of music education in the Oakland, Calif., public schools for seven years and prior to that held the same position in the Spokane, Wash., public schools. Mr. Choate, a former member of the MENC Executive Committee, is chairman of the MENC Editorial Board.

LUTHER A. RICHMAN has resigned his post as director and dean of the faculty at the Cincinnati (Ohio) Conservatory of Music to become dean of the newly created College of Fine Arts at Montana State University, Missoula. He will organize the College of Fine Arts, which will have four departments: speech and drama, art, dance, and music. A \$1,000,000.00 music building is now under construction. Mr. Richman, prior to going to the Cincinnati Conservatory, was state music director for Virginia; is a past president of the Music Educators National Conference, and also a former president of the Southern Music Educators Conference.

WILLIAM S. NAYLOR, head of the Cincinnati Conservatory's theory department, will succeed Mr. Richman as dean.

JOHN H. JAQUISH, director of music in the Atlantic City, N. J., public schools, former president of the Eastern Music Educators Conference, has been elected member-at-large on the MENC Board of Directors to fill the vacancy for the 1952-54 biennium caused by the election at the recent biennial convention of William B. McBride as MENC second-vice president. (Mr. McBride was serving a four-year term—1950-54—as member-at-large of the Board. According to provision of the MENC bylaws, Mr. Jaquish was elected to the post by the Board of Directors.)

JOHN T. ROBERTS has been appointed supervisor of music in the Denver, Colorado, public schools. Mr. Roberts was formerly director of instrumental music at South High School, Denver.

SIEGMUND LEVARIE has been appointed dean of Chicago Musical College, Chicago, Ill., succeeding Hans Rosenwald who resigned as of September 1, 1952. Since 1938 Mr. Levarie had been on the faculty of the University of Chicago, where he was assistant professor of music; conductor of the Collegium Musicum, which he founded, and the university symphony; director of university concerts. His latest book, a critical analysis of Mozart's "Le Nozze di Figaro" is listed in the New Books column elsewhere in this issue.

MUSIC PUBLISHERS HOLDING CORPORATION announced early in the summer new managerial appointments. J. Tatian Roach, who has been with M.P.H.C. since 1938 serving in the educational field as well as in production and sales, has been named director of the standard and educational departments. . . . Karl Kritner, with the firm since 1933, has been appointed general sales manager. . . . Murray Moskowitz, who joined M.P.H.C. in 1943, has been named assistant to Mr. Roach and will also continue as production manager. . . . Katherine Jackson, who has been educational representative for the mid-western territory the past eight years, is now educational assistant to Mr. Roach. Prior to joining the firm she was music supervisor in the Central High School, Peoria, Ill.

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GAMBLE HINGED MUSIC COMPANY, music service house, after fourteen years with headquarters at 218 South Wabash Ave. in Chicago, Ill., has moved to new quarters at 312-14 South Wabash Ave. in Chicago. The firm has expanded its stock of music of all publishers, and the executive offices, stock and storage facilities, including a modern street-level store, are all housed in the single four-story modern structure at the new address. Gamble Hinged Music Company, now celebrating its forty-fifth anniversary, takes its name from the famous device for applying cloth tape "hinges" to sheet music and book pages invented by W. M. Gamble, founder of the business, which is now managed by his son Gene.

JACKSON K. EHLERT has been appointed dean of the Jordan College of Music of Butler University, Indianapolis, Ind. Mr. Ehlert was formerly dean of the School of Music and Fine Arts at Ithaca College, Ithaca, N. Y.

GEORGE W. DENEMARK, assistant professor of education at Boston University, has been named executive secretary of the Association for Supervision and Curriculum Development, a department of the National Education Association.

ARNO BELLACK, who served as executive secretary of ASCD since 1949, will join the staff of Columbia University where he will be associated with the department of curriculum teaching in Teachers College and with the Horace Mann-Lincoln Institute of School Experimentation.

J. CLEES MCKRAY, former music editor for the Theodore Presser Publishing company, and visiting professor of piano at DePauw last semester, has been named assistant director of DePauw's School of Music and professor of piano.

STEFAN BARDAS, who was professor of piano at Northwestern University since 1944, has been appointed artist-in-residence by the College of Fine Arts of the University of Tulsa (Okla.).

EDWARD J. HERMANN, Shreveport, La., treasurer of the Louisiana Music Educators Association during the 1950-52 term, is taking a year's sabbatical leave to study at Teachers College, Columbia University.

GROSVENOR WILLIAM COOPER, assistant professor of the humanities in the College of the University of Chicago, has been appointed chairman of the university's music department. He will retain his College position in addition to his new duties.

HANS ROSENWALD, who resigned from the vice-presidency and deanship of Chicago Musical College, has assumed the executive directorship of the International Music Institute with offices in New York, Paris, Chicago and Los Angeles. On June 1, 1952 he was also elected chairman of the board of directors of the New York New Friends of Music. Mr. Rosenwald continues as editor-in-chief of Music News magazine.

EDWIN N. C. BARNES, head of the music department of the District of Columbia schools for twenty-five years until his retirement in 1947, died at his home in Landover Hills, Md., June 11, 1952, at the age of seventy-five. He was born in New Brunswick, Canada, and received his education in schools in Maine, Massachusetts and London. In 1906 he became director of music for Massachusetts and in 1914 went to Rhode Island in the same capacity. In 1922 he became head of the music department of the public schools in Washington, D.C. During his tenure there he was instrumental in arranging for music to be an elective study with the

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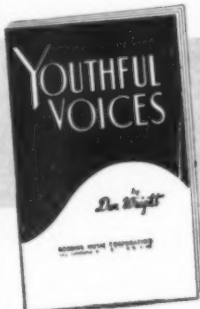
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HERBERT T. NORRIS, who was chairman of the music department at the State College of Washington, Pullman, died April 18, 1952. Mr. Norris joined the State College of Washington faculty in 1935 as professor of music and became chairman of the music department in 1938. Prior to that he was a member of the faculties of the Coatesville (Pa.) high school, the Kent (Conn.) School for Boys, Teachers College of Columbia University, and the East Tennessee State College at Johnson City. He is survived by his wife Ruth Church Norris and two sons, Herbert Thomas, Jr., and Donald Geoffrey. Mr. Norris, a Conference member since 1931, was always active in MENC affairs, and particularly so during his residence in Washington.

WILLIAM WEIMANN, who was the operating head of Music Publishers Holding Corporation, died May 15 at the age of 50 after an illness of three months. Mr. Weimann was a native of New York City and early in his career was associated with the business end of the entertainment world, working with such stars as May Robson, Chauncey Olcott and Fiske O'Hara as stage manager and director. Twenty-five years ago he joined the Edw. B. Marks Music Corporation, where, starting as salesman, he rose in the organization to become general manager. In 1939 he left Edw. B. Marks to take the position as operating head of the Music Publishers Holding Corporation. He is survived by his wife Tina.

ROSSETTER, G. COLE, organist, composer and teacher, died May 18 at Hilltop, near Lake Bluff, Illinois. He was 86 years old and had been retired for two years. For over fifty years he had been on the faculty of the Cosmopolitan School of Music in Chicago, and was dean of the school. He was born near Clyde, Michigan, and graduated from the University of Michigan and later studied in Berlin, Germany. After his return from Germany he was professor of music and director of the schools of music successively at Ripon College, Grinnell College and the University of Wisconsin. From 1908 until recent years he held the position of professor (in charge) at the Columbia University summer session. He served three terms as president of the Music Teachers' National Association and two as dean of the Illinois chapter of the American Guild of Organists. There are ninety published compositions by Mr. Cole and he wrote in practically all musical forms. He made a large contribution to organ literature and was author of "Choral and Church Music."

ENOCH W. PEARSON, a former supervisor of music in the Philadelphia (Pa.) public schools for thirty years and an organizer of the Philadelphia Symphony Orchestra in 1897, died February 25. He was eighty-eight years old. He was past president of the New Hampshire state, Philadelphia city, Pennsylvania and the National Music Teachers' Associations.

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Music Education Source Book. Fourth printing, August 1951. Revised appendix includes the recommendations of the North Central Association of Colleges and Secondary Schools pertaining to music; the 1951 Revision of the Outline of a Program for Music Education; 1950 Constitution and Bylaws of the MENC. 288 pp., flexible cloth cover. \$3.50.

Handbook for Teaching Piano Classes. Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

Handbook on 16mm Films for Music Education. Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16mm films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

Music in the Elementary School. Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

North Central Association of Colleges and Secondary Schools. Recommendations pertaining to music in the Secondary schools. (Report of the NCA Activity Committee, formerly the Contest Committee.) Reprinted from Music Education Source Book. 12 pp. 15c per copy. Quantity prices on request.

Musical Development of the Classroom Teacher. Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

Minimum Standards for Stringed Instruments in the Schools, prepared by the MENC Committee on String Instruction. 1951. 8 pp. Mimeographed. 15c. Other string committee reports, 10c each; Recommendations for Improvement of Teacher Training Curricula in Strings, and The Importance of Strings in Music Education.

Outline of a Program for Music Education (Revised 1951). Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-Page leaflet. 5c.

Radio in Music Education. Annotated bibliography. A report of the Committee on Radio in Music Education, a division of the MENC Committee on Audio-Visual Aids. Violet Johnson, national chairman 1948-51. 12 pp. 25c.

Bibliography of Research Studies in Music Education 1932-1948, with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp., plus supplement. Paper cover, sewed binding. \$2.00.

The State Supervisory Program of Music Education in Louisiana. A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Submitted in partial fulfillment of the requirements for the degree of Doctor of Education in the Advanced School of Education, Teachers College, Columbia University. 1945. Mimeographed. 175 pp. Limited supply. \$2.00.

Contest Music Lists. The 1951 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus, prepared by the National School Band, Orchestra and Vocal Association (now National Interscholastic Music Activities Commission).

Business Handbook of Music Education. A manual of business practice and relations for music educators. Includes a directory of publishers, manufacturers, distributors, and other firms serving the music education field. Published by the Music Education Exhibitors Association, an auxiliary of MENC. 6th edition, 1950-51. 28 pp. Single copy free.

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Music Educators Journal

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DEATH exacted a severe toll from the forces of music education during the past year or two—and the list of our losses has been distressingly augmented in the brief period since the previous issue of the JOURNAL was printed. Among those who so recently answered the final roll call were three of our most distinguished leaders—Edward B. Birge, Russell V. Morgan and Raymond Burrows.

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Mr. Birge, one of the 1907 Keokuk founders of the Music Supervisors (Educators) National Conference, was president of the fledgling but vigorous organization in 1911, and was later chairman of the Music Education Research Council. He served the MUSIC EDUCATORS JOURNAL as chairman of its Editorial Board from the time the Board was established in 1931 until 1944, when he became chairman emeritus. When he died July 16, 1952, he had just passed his eighty-fourth birthday. His whole life was intertwined with music education and the services he, as a music educator, could render to mankind.

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Although twenty-five years the junior of Mr. Birge, Russell V. Morgan, who died June 12, was his contemporary in MENC activities and an associate in various music education enterprises during the twenties, thirties and earlier forties. He, too, was president of the MENC (1930-32), and also served as a member of the Editorial Board and of the Music Education Research Council, with a term as chairman of the latter. There never was a year, from the time of his induction into the organization in 1916 until the very time of his passing, that he was not enlisted in some large or small project of the Conference.

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An even younger man, Raymond Burrows, who died May 31 at the age of forty-six, was also taken from an unfinished career. Mr. Burrows was not only a gifted leader, but as a teacher he typified and exemplified the heart, soul and backbone of his professional organization. A performing artist of distinction, his chief domain, nevertheless, was the classroom. His perceptive facility with pupils of all age levels was reflected in his outstanding contributions through the MENC committees which he served as member or chairman.

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Three men—each great in his own right and in his own way. They have gone. We are still here. And no words we can write or print can fully say what our hearts wish to express to them in gratitude for the heritage of good works, strength and zeal they bequeathed to their comrades in music education and to the generations to follow.

Equality of Opportunity in Music Education

PAUL VAN BODEGRAVEN

IN AN article in a recent issue of *House Beautiful*¹, William R. Sur, immediate past chairman of the Research Council of the Music Educators National Conference, points out that our public schools are attempting to provide equal opportunities in music education for all children. This worthy objective carries with it a complex problem which is causing a considerable amount of difficulty in present-day practice. It is, however, an objective clearly in keeping with our concepts of democratic education, and, furthermore, it is an objective upon which there is general agreement in educational thinking. Since this is so, we must necessarily attempt to make our practices reflect our philosophic agreements. However, as is the case with so many of the seemingly simple concepts of democracy with which we have been struggling for many years, it is easier to subscribe to an objective than to demonstrate our understanding of it.

True equality of opportunity in music education will be realized only when the curriculum offers opportunities for musical growth at a rate of speed and breadth of scope consistent with the interest and ability of each member of the school population. The greatest barriers to the development of this ideal are the restrictive measures found in so many school systems. This does not refer to the restrictions imposed by time limitations during which each student is expected to receive a well-rounded education. It is obvious that regardless of interest and ability in one particular area each child must divide his time among those activities which are considered essential for developing worthy citizenship in a democratic society. At the same time, each child must be given opportunity to develop those interests and abilities which distinguish him from every other child. It is a restriction of this privilege which is typified by the following administrative practices:

1. An elementary school orchestra has a total membership of 145 players and still is growing. The superintendent insists that every child have equal opportunity of playing together. Equality of opportunity would not exist, in his opinion, if there were two orchestras divided into ability levels; therefore, beginning, intermediate and advanced students are lumped together into one unwieldy mass. Typically, too, the group is restricted to one rehearsal per week, on Saturday morning, under the auspices of the Recreation Department.

2. In one large city system, the high school principals issued a directive to the effect that wind instrument players would be limited to one year of band experience so as to be able to accommodate new players each year. This limitation was imposed so as to create equality of opportunity for everyone!

3. In high school X there is one large chorus which is open to all regardless of ability, thus creating equality of opportunity for everyone, at least in the mind of the particular administrator who determined the policy. On this same basis, no selective group is permitted because it violates the principle of equality.

Now the question arises as to whether this is really what we mean by equality of opportunity. If we carry this interpretation of equality into other phases of living we might say that everyone should be permitted one pair of shoes per year regardless of whether he is a postman or a clerk; that everyone should be fed toast, coffee and one egg for breakfast, regardless of whether he is an

invalid or an athlete. It should be obvious that in all of the above illustrations, we are dealing with identical opportunities rather than equal opportunities—for, in order to be equal, educational opportunities must recognize the interests and capacities of all students. To be truly equal, educational opportunities must be provided for the development of interests and abilities to their fullest degree. A person with below-average performing ability may, nonetheless, derive an intense personal satisfaction from his efforts, provided that he is not faced with impossible demands. A person with average ability may well derive greater satisfaction from listening than performing. The person with above-average ability and interest needs to be challenged and helped to do the best work of which he is capable. These diverse interests and abilities cannot be developed through a program of identical opportunities such as those described above.

To throw together into one group students with diverse abilities and backgrounds and then ask them to do the same level of work immediately creates a situation which will be frustrating to pupils and teachers alike. There is no future for the more ambitious and talented student whose sole function it is to carry the load for the weak, who in turn are forced to follow and attempt to emulate rather than create. The teacher involved in this struggle finds herself chaperoning a stalemate—never better, never worse. She is, therefore, forced to resort to artificial stimuli to placate the ambitious and comfort the slow!

One of the basic tenets of a democracy is that its members are not born into a stratified society where the place of each citizen is preordained. Public education is designed to help each member of society explore his interests and capacities and to develop them to the fullest extent of his ability. It is *not* designed to put a ceiling on accomplishment through the imposition of false concepts of equality which, in effect, deny that equality to those of superior ability. A public system of education dedicated to the development of a uniform mediocrity will not sustain the democratic society which it is designed to nurture.

The fullest development of our superior students is of the utmost importance to those with very limited ability as well as to those with marked ability. The so-called "common man" is a common man because he is an average man. As such, he does not have the ability to do certain things for himself and therefore becomes thoroughly dependent upon the uncommon man who has marked capacity in some field. The engineer, the doctor, the lawyer, the musician—all of these persons with marked ability and training—perform services for us which we cannot perform for ourselves. When we find students with marked ability in some area and then restrict the development of that ability through the imposition of identical opportunities, we should all be concerned

¹ "Mozart and P.S. 36," *House Beautiful*, August, 1951.

because we will all be affected. There is no foundation in our democratic concept for establishing a maximum ceiling on the development of individual abilities and interests.

There is a restrictive policy which operates against those with average and below-average innate ability. There are school systems, although they are few in number, which restrict musical opportunities to students with superior ability. This is done in varying ways, sometimes through the use of talent tests as a means of eliminating all but the superior, sometimes by the use of tryouts which eliminate all but the best voices from choral participation. Regardless of the method, the effect is the same: opportunities for participation in music are determined solely on the basis of superior ability. The intense personal satisfaction which may be derived from musical experiences regardless of innate ability is completely overlooked. One of the most important things that we have learned in music education in the public schools is that there are many students who do not have the innate ability to become superior performers but who, nevertheless, derive an immense personal satisfaction from their efforts, the value of which is of the greatest educational significance when measured in terms of human development. A restrictive policy which disregards this important fact is difficult to justify.

If this policy were followed in all phases of public education, what would happen to our average and below-average students? When superior ability becomes the sole criterion for acceptance into all subject matter fields the major portion of our population will be excluded from the public schools. This, for example, is exactly what may be expected where the music staff is so small that it is impossible for the teachers to handle more than

a small percentage of the total school population. In many schools, the total number of students participating in the music program has increased tremendously in the past ten to twenty years while the size of the teaching staff has remained static. Most music teachers are true missionaries at heart and have consented to an increased load even to the point where the musical experiences being provided the children are sadly diluted. In such instances, where the teaching staff is undermanned, a strong case can be made for the practice of restricting participation in music to those with the most talent and the most interest. The cause for increasing the size of the teaching staff will never be stronger than during this period when so much emphasis is being placed on providing opportunities for musical experiences to a greater percentage of our students. Those administrators who subscribe to the idea of equality of opportunity must logically recognize the need for additional teachers rather than adding further to the backbreaking load now carried by most music teachers.

A program of music education which offers equality of opportunity to the entire school population may well be our ideal. The fact that such a program is extremely difficult to put into practice does not detract from its basic soundness as a goal towards which we may direct our best efforts. The achievement of such a goal will never be realized as long as we are content to provide identical opportunities without regard for varying interests and abilities under the guise of observing democratic procedures. Such practices lead to a growing belief that many administrators who subscribe to the theory of equality of educational opportunities have failed to define their terms. This clear-cut definition must necessarily precede efforts to harmonize theory and practice.

THE PUBLICATIONS PLANNING COMMITTEE OF THE MENC

DURING the May sessions of the Executive Committee of the MENC a new committee, the Publications Planning Committee, was established. It is to be composed of the chairman of the Editorial Board of the Music Educators Journal, the chairman of the Music Education Research Council, and a representative of the Executive Committee serving as chairman.

The need for such a committee has become apparent in recent years as the demand for Conference publications has materially increased. The newly organized committee will in no way assume any of the constitutional rights of the Editorial Board of the Music Educators Journal. It will bring all publication activities of the Conference within the established framework of the MENC. If the existing framework does not make for efficiency the Publications Planning Committee will be in a position to recommend to the Conference Board of Directors action which will facilitate the production of publications. It is designed to implement rather than hinder any publication projects of established Conference groups.

The committee will also be in a position to:

- (1) Encourage the production of needed publications on an appropriate time schedule.
- (2) Explore all resources for desirable publications. An example of this would be to look into the possibilities

of cooperative publication activity with the NEA and its Departments, as well as other organizations affiliated with or closely related to MENC in purpose.

(3) Join with the Conference Editorial Board in studying manuscripts submitted and recommend publication to the Executive Committee.

The committee is at this time particularly interested in the research publications authorized by the Executive Committee of the Conference for completion during 1952-53.

Plans for the future include a consideration of the type of publication to follow the Music Education Source Book, and ways and means to make available the significant results of the committee activities in the present Conference program of Music in American Education. The members of the committee urge all Conference members to feel free to express their interests and needs to the chairman of the committee in all matters concerning proposed publications, and ways the committee can best serve the interests of the profession. WILLIAM K. SUR

[NOTE: Mr. Sur, as a member of the Executive Committee, is chairman of the Publications Planning Committee, serving with Robert A. Choate, chairman of the Editorial Board, and Thurber Madison, chairman of the Music Education Research Council.]



Here is another homespun story about "School Music in Action." The account of the experience in group planning and cooperative effort and the accompanying pictures were supplied by Raymond Rhea, supervisor of music in the Corpus Christi (Texas) Public Schools. If the reader is not rewarded by the disclosure of ideas new to him, he will at least appreciate that in this application of the group technique there was something new that made news in Corpus Christi. And by that token there could be in the story significant implications for school music folk in other communities.

ONE of the most important facets of modern supervision is cooperative group planning, or the pre-planning session. We have learned that no matter how resourceful a teacher is, she does a better job of teaching if she has carefully planned her work in advance.

What is the role of the supervisor in this pre-session planning? It is far different from the traditional concept of supervision, which has not always reflected too favorably on the supervisor. Indeed, some teachers have regarded supervisors with extreme distaste and have put up with them only because of pressure exerted by school authorities.

The Corpus Christi All-School Music Festival exemplified the spirit of cooperation that exists among members of the music faculty and the fine human relationships that are possible through association with other school

agencies. Two thousand school children representing all grade levels sang and played for four thousand parents and friends. This was the culminating musical activity of the year and of National Music Week.

Why was the festival this year different from the previous five all-school festivals? Heretofore, the supervisor has acted as chairman of the music teachers' group. This year, an elected leader served as chairman for a very successful School-Community Sing, the All-School Music Festival, and all other activities involving the entire music faculty of the system. The supervisor or consultant in this new procedure acted as guide and a resource person. He was always available to facilitate the procurement of necessary materials, and, also, to contact other agencies both in and out of the school system.

This new way of working together has produced the

following results within the space of one year: First, the feeling of friendship, already present among the members of our staff, has increased; second, a much keener sense of group responsibility is now in evidence; and third, a better understanding between other school departments and our music department has been fostered.

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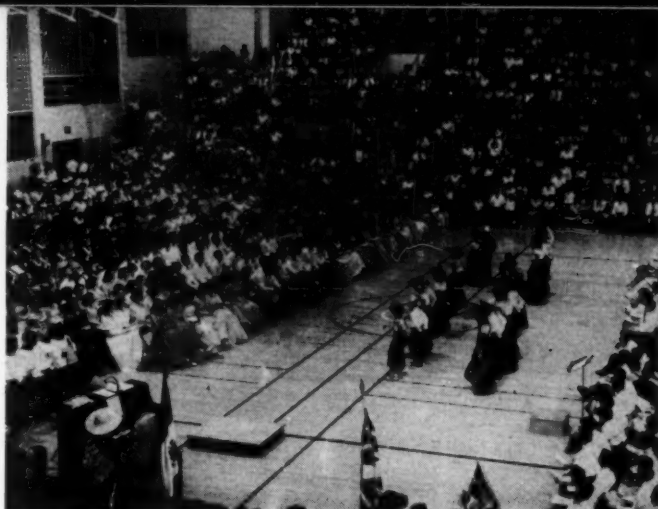
How did we go about organizing the festival? First, the group chairman received permission from the Council on Instruction and the Administrative Council to produce a festival; second, the chairman appointed a committee to investigate various types of festivals and report to the next general music faculty session. After many hours of research, the committee recommended to the music faculty that a theme representing the Centennial of the City of Corpus Christi be carried out. This suggestion was, in turn, accepted by the entire music group, and committees were formed to carry the festival to a successful conclusion. A committee, having a junior high school principal as chairman, the music consultant, the elected leader of the music faculty, and two other music teachers, served as the coordinating group. An over-all placement committee, comprised of three music teachers and an elementary principal, sent mimeographed sheets to each music teacher with a detailed seating plan for each group. Other members of the music faculty served on committees or worked individually in other capacities.

The art consultant graciously consented to encourage one of the members of the art faculty to arrange for students to prepare a large mural which would depict the various eras in the development of our city. The visual aids consultant, along with a teacher from industrial arts, provided lighting, recording devices, and a public address system. We had a moment of trepidation when our public address system suddenly ceased to function. (This was a moment before our guest speaker was to appear.) Fortunately, a soldering iron corrected the difficulty, and the festival proceeded without incident. A radio announcer from a local station acted as narrator throughout the festival.

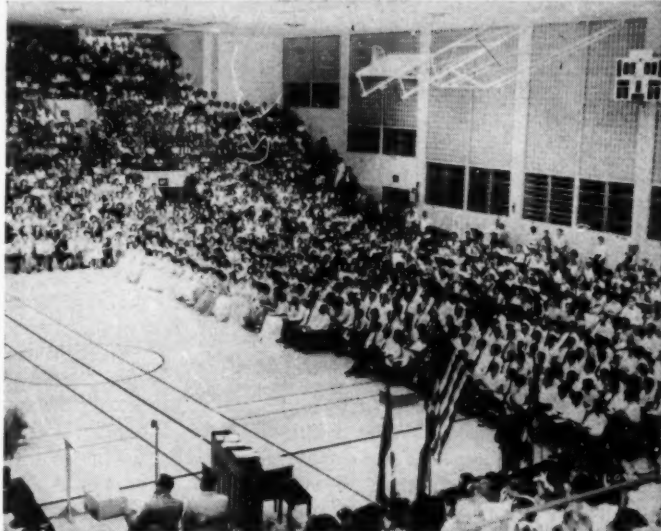
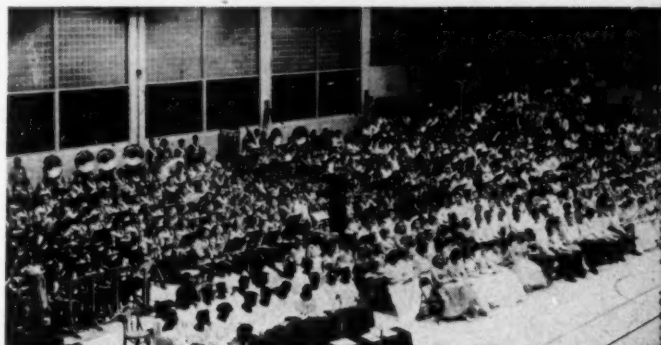
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The really remarkable feature about the planning of this festival was the short space of time for rehearsal and the physical difficulties which were overcome. The only chairs available were those in school cafeterias, and we could not have these until one thirty P.M. of the same day that we were to give the festival. Six hundred chairs had to be moved by the school shop from surrounding cafeterias into W. B. Ray High School Gymnasium. While these chairs were being moved in, we carried on with our one and only rehearsal for the performance that same night. Everything fell into place, however, as though we had had many days of rehearsals rather than one afternoon session, subject to many interruptions.

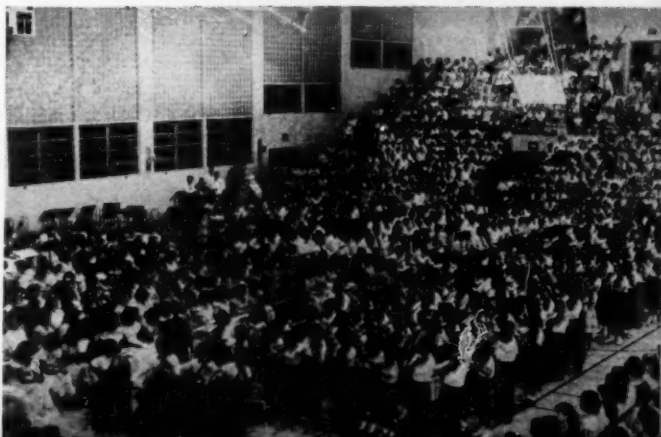
This is a vivid illustration of what may be accomplished when people sit down and plan things together. We neither could have produced a performance of this magnitude, nor could we have produced a festival which contained the instructional and public relations values that this one had, without the cooperation of all the school departments. Also, we would never have progressed beyond the talking stage without the feeling of group loyalty and responsibility present among the music teachers.



Corpus Christi (Texas) Public Schools All-City Festival, Opposite page: Dutch Couples
Above: Mexican Folk Dance. Below: Massed Band and Chorus.



Above: Massed Orchestra and Chorus.
Below: Folk Songs Led by the Elementary String Group.



MUSIC IN IRAN

MAX KRONE

A DESPERATE STRUGGLE for existence is the lot of the overwhelming majority of Persians today. Economic, social, religious and political problems are gnawing at the very heart of their country, so the wonder is not that the arts are retarded, but that they exist at all. After living with the Persians for two months I have great admiration for those sensitive but indomitable souls to whom the creation of something beautiful is so important that they would sacrifice anything rather than give it up.

"The arts in Persia" means to me a series of faces haunted by the frustration that comes from lack of appreciation and understanding, indifference, uncertainty of livelihood and isolation from fellow artists, but faces in which hope and belief still shine, which can still laugh at the frailties of man and the idiosyncracies of fate.

Two Faces

Of these faces, two stand out in my mind. One is a young unknown painter, practically self-taught, and the most promising talent in that field whom I encountered in Iran. He works as a servant in an office from eight till two, hurries home to paint until dusk, and then works in a hotel at night. His eyes glow with an intensity of purpose. An eternal dissatisfaction with his own achievement burns within him and that achievement is already considerable. "I would give everything I have," he told me, with a sweep of his arm that included his modest home and belongings, "to be able to come to America and have a chance to work with a great artist. I would work at anything to earn my expenses." I hope he can come. America would be the richer for him.

The other face is that of the outstanding composer and musician of Iran, Roubik Grigorian, the director of the National Conservatory at Teheran and the director of the Teheran Symphony, an excellent choral and orchestral conductor. His is a genial, kindly face, one that laughs easily and heartily, in spite of the superhuman difficulties with which he has had to cope in building the conservatory and the orchestra—on a salary less than the typists receive in the American Information and Education Center in Teheran.

Building a conservatory of Western music in a land that is only superficially westernized—Shah Reza, the father of modern Persia, came to power less than twenty-five years ago—involves problems other than financial ones. Western music is foreign music to Persians. The young accept it eagerly, the old resist it. All music or art that portrays man or beast is forbidden by the Moslem religion. The lack of understanding of Occidental music by the people, the opposition of the *Mullas* (the priests), and the paucity of financial support—these are problems that music and music education face in Iran.

But in spite of these difficulties, plus the fact that there is little or no opportunity for a musician to make

a living in Iran, Grigorian has built a conservatory that is training about 450 students and doing a good job of it. Only Western music is taught at the conservatory, including all the usual branches except organ and music education. There is a recording room at the conservatory, however, which is the charge of M. Mobashiri, the principal folk music collector of Iran, who is recording folk singers and instrumentalists.

The Teheran Conservatory

The conservatory, like other schools in Iran, is organized along French lines. Admission is by examination and talented students may receive all of their education—academic as well as musical—there, through the elementary school. At the secondary and college levels a student spends practically all of his time at music.

The level of performance is surprisingly high. I heard two of Grigorian's eleven-year old violin students play a Mendelssohn concerto and a Bach solo sonata very well. Two of their voice graduates are studying for opera in Italy, and I heard a soprano and two baritones who would be considered good in any American conservatory.

The conservatory chorus and the Teheran Symphony, which is sponsored by the conservatory, are both directed by Grigorian. The eighty-voice chorus specializes in Iranian folk music, which is admirably arranged by their conductor, and sings it enthusiastically and well. The orchestra's spring concert this year included Beethoven's *Fifth Symphony*, Rimsky-Korsakoff's *Capriccio Espagnol* and Grigorian's *Suite on Iranian Themes*, colorfully orchestrated and well written. It is to Persia what Ippolitov-Ivanov's *Caucasian Sketches* are to Russia. The orchestra as a whole is about the level of a good college orchestra in America, but plays over its head because of its conductor's influence. As might be expected in a center so far removed from Western civilization, the more unusual instruments, especially horns, are a problem. All of the performers are part-time musicians; they have to be to make a living. Both the orchestra and chorus rehearse only twice a week, and receive a token payment from the Ministry of Education for their services.

Author's note: Since this was written, Grigorian has brought his family and one of the talented violinists mentioned in the article to this country. With his usual knowledge and background in both Persian and Western music he can make a real contribution to our musical life.

The Iranian School of Music

The Iranian School of Music, directed by R. Khaleghi, offers only Persian music. All of its students are of elementary and secondary school age. Students of elementary school age also receive academic courses. In addition to solfege, which is required of all, they may study one or more of the old Persian instruments. The

tar is the principal stringed instrument of Iran. It has three pairs of strings, and is similar to our mandolin, only with a longer neck. The *setar*, which has three or four strings, is smaller than the *tar*, and produces a smaller tone. The *santour* is similar to the zither and is played with two slender wood hammers.

The Persian drum is fitted with an extension which makes it possible to hold it under the arm. It is played with the fingers like the East Indian drums. Apparently the Persians never worked out as complex a system of drum figures as did the Indians, but the best Persian drummers are amazingly skillful in the variety of tone and rhythmic patterns which they produce. The Persian *tambourine* is a large one, often two feet in diameter, either with a large number of small metal rings fastened inside the rim, or with four or five pairs of larger tin plates fastened in slots in the rim. A good performer on the *tambourine* can also do an amazing solo on the instrument.

The violin and piano are the only two Western instruments taught at the Iranian School of Music. Persian music, like that of India, is melodic, not harmonic, so all of the strings play in unison or octaves, with the drums furnishing rhythmic variety. Since the music itself is based on the old Persian modes which employ quarter as well as half and whole steps, the piano is not suitable for use with other instruments, although the orchestras on Radio Teheran use the piano for folk songs and modern popular songs in which the equally tempered scale is used.

Iranian Music

There are three general types of Persian music:

(1) Folk music, which has been sung and passed on from generation to generation in the villages, is rhythmic and mostly in minor modes, a result of the centuries during which these people have been dominated and oppressed by the nations around them. Interestingly enough, most of these seem to be love songs, many of them quite passionate, although the position of peasant women has been traditionally little above that of beasts of burden, and marriages are arranged by parents, as in other Eastern countries. One of the songs I ran across reflected on this humorously in the opening lines, "All my friends have a herd of goats but all I have is you!"

Six-eight is the favorite rhythm. The songs of the Kurds in the mountainous western and northwestern parts of the country are more vigorous and more frequently in major, a reflection of their independence of spirit and rugged life.

(2) What might be called the classical or sophisticated music of Iran, the music of the cities, is quite different from the folk music. It is modal, improvisatory in character, and irregular in meter. There are seven principal modes with several modifications of each. Since these songs employ different arrangements of intervals and divisions of steps of the scale, other than ours, the *tar* and violin are the usual accompanying instruments. A performer on the *tar*, by the way, is called a *tarzan*. These are either played in unison or octaves with the singer or will echo short melodic patterns sung by the singer. The music sounds oriental and Arabian to western ears. The vocal production is different; the tone to us sounds white and there is constant use of tremolo and ornamentation; the songs are pitched high so that there is a vocal tension in the singing and an emotional quality that often seems to us to approach wailing.

Each of the modes has traditional music which may be sung by one of the virtuoso singers for as much as three or four hours without repeating any melodies. The verses of the classic poets of Persia are often sung or chanted to this modal music—Saadi, Ferdowsi, Hafez, and especially Omar Khayyam.

(3) Popular music is showing the influence of Western popular dance music. Latin American music is especially popular with the younger generation in Teheran. The radio is reducing the music of the world to its lowest, common denominator.

Beating Down the Sun

One of the interesting musical traditions of Iran—one reputedly 2,000 years old—has just drawn to a close. Five old men, now tea servers in the governor's palace in Teheran, are the last of the line of musicians who "Beat Down the Sun," a ceremony that dates back to the time when Zoroasterism was the official religion of Persia. The custom seems to have originated as a musical salute to the setting sun on those days when the king had had a good day at hunting or war. Then it became a daily ceremony at sundown, and later with the advent of Mohammedanism it was retained but performed only on Thursday at sunset to usher in the Moslem holy day—Friday. Now it has been discontinued altogether.

The five old men played some of their traditional music for me while I was in Teheran. The original band consisted of four *zornahs*, a harsh double reed instrument about two-thirds the length of an oboe. This instrument is still used throughout the Middle East and in Greece along with a large drum for accompaniment to some of the old dances. There were only two *zornahs* in the group I heard. Besides the *zornahs*, there were four drums in the original Beating Down the Sun band. One was about the size of our tympani, one medium sized, and two smaller pottery drums which were hung across a camel's back when the band accompanied the army. The drummer in the group that played for me had one of these small drums which he beat with two small branches that he had just cut from a tree.

The other instrument used was the *kornah* or war-flute. It was a long metal cote, about as long as a trombone, with some bulbous outgrowths along the tube. It produces only one tone which sounds more like a cow's "moo" than any other sound I could think of. There were four of these in the original band. The instruments in the group that played for me reputedly dated back to Napoleon's time. The original costumes worn by the group were similar to Cossack uniforms.

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Editor's note: Mr. Krone was able to obtain good photographs of performers on the national instruments, and recordings of the music played on them, in both Iran and Turkey. It would be possible to have these made into sound-film strips if there is enough interest on the part of music educators to warrant doing so. If the reader is interested he should write to Max T. Krone, Dean, Institute of the Arts, University of Southern California, Los Angeles 7, Calif. An article by Mr. Krone on "The Music of Turkey" will appear in an early issue of the Journal.

College Band Directors National Association

BIENNIAL CONVENTION, Chicago, Dec. 19-20, 1952

Headquarters, Hotel Sherman. For information address L. Bruce Jones, president, Louisiana State University, Baton Rouge; Joseph Gremelspacher, secretary-treasurer, Indiana State Teachers College, Terre Haute, MENC headquarters in Chicago, or the MENC Washington office.

Countryville: School Music Frontier

AN EXPERIENCE IN PIONEERING

COUNTRYVILLE had a school program last night. The band played and the boys' and girls' glee clubs sang. There is nothing especially significant in the fact that such a program was presented because hundreds of other communities will hear their school music groups this season. However, behind this particular event are some interesting and perhaps significant happenings that make Countryville's concert a very special one.

First of all, it should be said that these musical groups number their age in weeks: five for the band and seven for the glee clubs. For several years prior to the current season there had been no music in the schools, other than an occasional song in the lower grades and a few records played in the upper three grades. Musical training was not a part of the accepted scheme of things in the community. A few girls studied piano, but not very effectively; at the present time there is nobody in school able to play an acceptable accompaniment, with one possible exception. Two upper-grade children, both of whom recently moved to the community, play mellophone and cornet, respectively, quite well. Otherwise, several guitars and accordions have provided the only outlet for a potentially musical community.

The Background

The town has a population of 250. There are nineteen boys and ten girls in the high school, and nine boys and nine girls in the upper three grades. Thirteen boys and nine girls sing in the high school glee clubs. Twenty-nine from grades six to twelve started on instruments the third week of school; three have given up and one more may quit in a few days. However, there are several who were late getting interested who now want to get on the band wagon (no pun intended!). Because of the teacher's limited time, it was necessary to hold the enrollment to grades above the fifth.

The concert, although representing a community milestone, was far from pretentious. The boys sang "All Day on the Prairie" and two old minstrel songs, all in unison. They could have added two spirituals, also in unison. The girls sang "The Careless Caballero," in unison, and "Ribbon Dance," and "Oh, Susanna," in parts. The band played two unison studies. A quartet made up of the two "veterans" and two beginners played "Stars of the Summer Night"; and the entire band played a four-part arrangement of "Sun of My Soul."

How well did the groups do? Quite well, one would say. In the opinion of the very large crowd in attendance the performance was excellent. The boys sang a pretty solid unison, with the help of an accompanist imported for the occasion. The girls did better than at any practice session, and the band surprised even the teacher. One boy and one girl had not been able to match tones well enough to blend their voices, but every effort had been made to help them without pointing them out as individuals. However, neither of these two showed

up for the performance. (It is true that the presentation was better because of their absence, but a perfect concert was not the aim in the first place.) Perhaps the teacher can undo the damage at the next session. He will try, because he's had some pretty good success with so-called monotones in the past, and he hates to give up when there is a chance to add to any young person's musical attainments.

Inaugurating a Music Program

It is interesting to examine the procedure that was used to get the music teaching under way last September. The entire high school faculty, four full- and one part-time teacher, is new this year. In an effort to compete with excellent nearby schools (one is only five miles away) an unusually large offering including shop, home economics, and music, in addition to the traditional subjects, was set up. The community recognizes that its principle claim for existence is based upon its operation of a successful, though small, school. The wealth of the area is in its farms, several of which are quite outstanding.

The music teacher is a graduate student at the nearby state university. He teaches from 12:30 p.m. to 5:00 p.m. on Tuesdays, and from 1:00 p.m. to 5:00 p.m. on Fridays, with occasional special evenings thrown in. He was hired by the board with some misgivings; in the words of one member who spoke with complete frankness, "You have been teaching in college for over ten years, and part of your work has been the training of teachers. You have had choirs on national radio networks. I'm afraid you will never be able to get down to our level!"

The music teacher knew that he was on the spot. He had in recent years said, in public, a number of very critical things about high school music teaching, and had published an article that especially criticized the vocal program. Now, he was faced with a situation as bad as or worse than those faced by first-year teachers whom he had presumed to advise in past years. The time for theory was past! He had to deliver the goods on a thoroughly practical basis.

The music teacher was blessed with a superintendent who, being completely sold on the value of a successful music program, gave every possible assistance. He set up a flexible schedule of classes that permitted every high school student to participate in both instrumental and vocal music if he so desired, and allowed members of the upper three grades to join the beginning band. He is a good promoter; he used the first week of school for organizational purposes; by the time the music teacher showed up the second week, an expectant atmosphere had been created to the extent that he felt almost overwhelmed. The general attitude was "We want music, and lots of it! Give!"

The first afternoon all classes were dismissed and the music teacher and superintendent talked to individuals

and groups about their musical desires. The teacher discovered that he had already made his first mistake; he had failed to bring with him either instruments or pictures of instruments, and many of these young people had no idea at all about the difference between a cornet and a tuba, or a piccolo and a snare drum! Arrangements were made with a music store in a nearby town to present a demonstration program the following Monday night. Some fine performers played individually and as a small band, and then set themselves up to answer the deluge of questions. A satisfactory rental contract was worked out; twenty-five instruments were placed within a few days. Two instruments were obtained from other sources.

Because of the large number of beginners and the usual limited time, it was decided to divide the hours evenly between vocal and instrumental work. Boys' and girls' glee clubs each receive two half hours per week. Two half hours would be used for vocal ensembles (hoped for, and yet to be obtained!) and the remainder devoted to instrumental teaching on a completely heterogeneous basis. It has been necessary to follow a schedule determined by grades rather than by instruments or ability. The time before one o'clock and after four o'clock has been effectively used for individual work, thus far entirely instrumental. Efforts are being made to schedule instruments in family groups. There is material for a good boys' quartet and girls' trio or sextet. Two or three boys and one girl show evidence of nice solo voices. Three seventh-grade girls had organized their own trio before school started and are begging for help! A senior girl, the best pianist and a beginner on clarinet, can take over some actual teaching responsibility in a few weeks. The superintendent is himself a fair musician and will help whenever possible, but he is, of course, very busy.

Planning "As We Go"

Selection of music for public programs is the biggest job because of the limited experience of the students. It is very easy to "scare them off" as the teacher found out when he gave the boys a two-part setting of "Heav'n, Heav'n." It was hastily put away. Christmas carols with descants offered an almost completely safe device for teaching parts; "Silent Night" works well as a canon. A few carols and chorales by various instrumental choirs are effective. But whatever the teacher tries to do he is prepared to make instant adjustments if he feels too much "customer resistance."

Plans for the year are indefinite. As indicated above, the teacher believes his biggest job is to convince the community that a successful music program is possible, and to show the leaders how to go about developing it. Everything he does must be musically sound, and it must also have enough popular appeal to hold the interest of all concerned. This is no place for teaching any kind or part of music because the children *ought* to know it, or because they might need it later. This teaching is down to earth in the strongest sense of the word. The young clarinetist wants to know how to get through the break because he is going to play some music that goes from A to B several times. The young almost-tenor wants to know how he can sing that word a little better because it sounds so gosh-awful the way he's doing it. The young cornetist wants to know how to extend her range upwards (after five weeks!) so that she can play the F in a popular piece she's crazy about.

THE AUTHOR, who has been on leave from his post as head of the music department of a Midwest university to do graduate work at another institution, asked that his name be omitted from this article. He says: "Obviously, I am the teacher involved and I doubt that it would be a good idea for the youngsters to know that they are the subject of a sort of personal experiment. . . . I am having a wonderful time watching my ideas work or not as the case may be. I have felt for a long time that many of us in the teaching field whose principal job is to train teachers have let ourselves get out of touch. Maybe all of us should occasionally go out into the field for a year or two; I believe that I shall be much better for the experience."

As a passing comment, a member of the Editorial Board, who felt it might be wholesome for our readers to realize that "pioneering is still extant," said, "However, one wonders why a community persists in maintaining a high school for twenty-nine students. Why not a Union District where better facilities and better results are possible?"

One must realize that in this and other similar situations, the ordinary language of music is completely foreign to most of these young people. It was brought home quite vividly to the music teacher how much he had to teach when, after patiently explaining for the 'steenth time how Jimmie could figure the time value of various notes as well as what valve to push down, he saw a pair of wondering brown eyes filled with tears of frustration but manfully held back, and heard this from Jimmie: "Gosh! How did you ever learn all that heap o' stuff!" To him and to almost all the others, the ordinary symbols with which many children live and take as a matter of course were mysteries never to be solved. (Incidentally, Jimmie is getting along fine and will be a good cornet player. Just now, he's the baby of the group, but he is more than holding his own.)

So far the school board has invested about twenty-five dollars in the music department. The members wanted to be shown, first, that the investment needed for a few instruments would be justified. The board member who expressed himself so frankly to the music teacher was equally frank last night after the concert. He congratulated the teacher, and said that he was mighty glad that his worries had been needless.

Instrumentation to date is not bad, but the purchase of some of the more expensive instruments will tend to create even more concern for their investment on the part of the board of education. Although its attitude has been excellent, the music teacher wants to make the situation secure for his new-born baby, this brand new music department, and for his successor next year.

As far as the music teacher is concerned, he is learning and re-learning a great deal. He is more convinced than ever that the teachers he trains must be taught as much as possible about people, and about developing their own personalities. They should learn a lot about music, it is true, and especially about playing the piano (the teacher himself is not an adequate pianist and how he needs that ability in this situation!). But pure musical training itself is far from being the most important ingredient for successful music teaching. The ability to adjust instantly to almost every kind of human situation is essential; to paraphrase a famous publicity line: he must win students before he can influence them!

It will be interesting to watch the music department of Countryville Schools develop next year. The future is wide open.

Orienting the CLASSROOM TEACHER *in Music*

ALFRED W. HUMPHREYS

THE University of Tennessee finds itself reaching out into the hinterland—the mountains, the coves and the valleys of Tennessee—to help elementary teachers prepare themselves for one of the most important periods of educational responsibility they have ever faced. With the advent of a great increase in elementary school population, and an expressed public demand for adequate music instruction in the public schools, the University recognizes that it must assume leadership in assisting classroom teachers to equip themselves for effective teaching in classroom music.

The University of Tennessee has assumed the initiative in extending the campus into the home territory of most elementary teachers, thus being able to offer them non-resident courses of university level which can be pursued by the teacher-students during the period of the regular school year. The teacher-students come to University classes for various reasons: some because they feel a need for help, others because they are forced to do so for certification, or to renew one of the emergency permits, or, unfortunately, merely to get a salary raise. Normally, members of the University staff go out to conduct the classes, which ordinarily meet one night a week in three-hour sessions throughout a period of twelve weeks. The courses offered are determined by the needs and desires of the students; usually they are courses which are required for elementary teacher certification in Tennessee.

In music the Tennessee elementary teachers certificate requirements include one three-quarter-hour course in "Music Appreciation," a remnant of previous eras when it was assumed that such a course would automatically equip a teacher to "appreciate" music, and thereby to have a cultural knowledge of the art sufficient to influence children positively in the music area of the fine arts.

The Course "Orientation in Music"

The University of Tennessee has established a course termed "Orientation in Music" which covers the music appreciation requirement for elementary teacher certification. This course is designed actually to orient classroom teachers in music so that they can have a real basis for an appreciation of music.

The basic philosophy behind the orientation course assumes that no real appreciation of music is possible without actual experience in the fundamental activities which make up the subject we know as music. The phrase "music appreciation" as it has been used in the past is considered a misnomer. In any field other than the fine arts, a three-hour course in "appreciation" would be considered ridicu-

lous. We cannot imagine a course in "Mathematics Appreciation," or "Chemistry Appreciation," or "Language Appreciation," et cetera! Yet it has been, and still is, assumed by many that one can learn to "appreciate" the complexities of music—the language of tone—in one three-hour course in music appreciation!

Music Background of Teacher-Students

Many elementary teachers in Tennessee, and probably in all states, have never had an opportunity to have even the most fundamental experiences in music. They have had no experience in rhythm, unless an occasional "drill" could be considered a rhythmic experience. Folk games and dances are still taboo in many communities and, therefore, even they are not available as rhythmic activities. Most teacher-students have never had a chance to listen to music; certainly they have had no chance to be trained in how to listen to music, or what to listen for in music. In their childhood days, most schools in Tennessee possessed no phonograph, and radios in the schoolroom were an unheard-of luxury. A few of the teacher-students may have grown up in a region where real, honest-to-goodness folk singers lived and sang, and those fortunate ones thereby received a heritage of folk melody which could well be considered enviable.

In the Orientation in Music course, therefore, there is a deliberate attempt to give teacher-students some basic experiences in music. A repertoire of songs is given in an effort to remove the deficiency in melody; rhythmic activities of various kinds, including folk games and dances, are entered into so that students may have some experience in rhythm as a factor in music; students are given an opportunity to listen to music, beginning with the most simple monophony and progressing gradually to music embracing great combinations of tone. Contrary to the usual "appreciation" course, involved symphonic music is not presented immediately; this would be like giving Shakespeare to first-grade reading students! Elementary ear-training involving the comparison of pairs of rhythmic and melodic patterns is given, not as an end in itself, but to quicken the students' ears, to show them the need for an ability to listen actively to music.

Attitudes of Teacher-Students Toward Music

These on-the-job teacher-students exhibit a variety of attitudes toward music which must be taken into consideration, for the attitudes, appreciations, and prejudices which the students possess are really the most important factors to be considered in an orientation course in music.

These attitudes, if not considered, may determine a teacher's later helpfulness or hindrance to the cause of good music as they have their influence upon children in the schoolroom.

(1) *Music is believed by many to be a subject requiring no work.* There is, of course, the prevalent idea that music is nothing but a "crip," and that any music course will require no effort; many students enroll with the idea that this will be a course where there will be nothing to do but sit and listen passively to records. It always seems difficult for the untrained-in-music students to realize that music has a subject matter as exact and demanding as any other field; and that, in addition, real development in music requires development of execution skills involving great amounts of time and energy. The Orientation in Music course attempts to counteract, in a reasonable, understanding way the "no-work-required" attitude toward the study of music.

(2) *Music is thought by many to be only for a gifted few.* One of the most devastating attitudes of the ordinary non-musician teacher is the belief that music is only for a very few specially gifted people. The course has as one of its fundamental tenets the belief that all individuals are capable of development to some degree, at least, in the field of music. This is not to imply that everyone could or would want to become a concert artist or an opera singer. It merely means that all normal individuals can learn something about music, that music is not different from other fields of human activity. In other subject matter it is taken for granted that all children will not develop equally well; teachers learn to expect that all boys and girls will not learn to read or write or spell with the same degree of proficiency. Yet, in music, teachers often lose perspective and fall back on the antiquated idea that some children are "gifted" in music, and that all the others are doomed to be mere observers.

Orientation in Music is a course which implies participation by all, regardless of the level of development or the individual musicality of the student. This is difficult for some of the teacher-students, especially for those who have sat on the sidelines for many years. The inadequacies of persons who have had no chance to develop musically are freely discussed and understood, and, thereby, self-consciousness and fear of ridicule are broken down. The course is one of learning, not one of criticism of undeveloped personalities!

(3) *Student likes and dislikes in music.* There are many attitudes and biases relative to the kinds of music that teacher-students like or dislike. Some like the popular vein and react negatively to anything else; some belong to the "camp meetin' jive" group, to whom any other kind of music is irreligious; some enjoy the currently popular hillbilly and pseudo folk song movement. A few get a kind of sensuous, dream-world enjoyment from symphonic music, perhaps because they have decided that there is social distinction for the person who professes to like that kind of music, and, therefore, they have developed the only kind of enjoyment that is possible without some actual study. There are some—the few who have had experience with music—who are able to understand something of the language of tone, the message in sound, which is music. The course attempts to give students some basis for judgment in music, to substitute reason for mere personal prejudice, to develop a kind of background which

will help them to be reasonable and intelligent in their likes and dislikes. If the story of the growth of musical art, as it happened concurrently with the development of all other aspects of human culture, is presented honestly and accompanied by actual experiences in music, the problem of judgment in music presents no difficulty. Music is shown to exist in various levels of perfection and greatness, just as literature exists in many levels.

(4) *Musicians are considered peculiar people.* There exists, also, the idea that musicians are queer, emotionally unstable, and "temperamental" people, and this causes a negative attitude toward the study of music. It is evident that some musicians are and have been temperamental persons, but the generalization that all musicians are emotionally unstable is unfounded. Certain practices tend to foster the idea in the public consciousness. If a great orchestra conductor should lose his temper during a concert, it is always given much more publicity than would be accorded other temper-losing activities. "Farmer Brown" could lose his temper during his work, whip his horses half to death, and no one but his nearest neighbors would ever hear of it; the newspapers all over the country would not headline his activity. It is a pretty good wager that temperament is no more prevalent among musicians and artists than among other general classifications of people.

(5) *Music is considered a "frill."* Many of the teacher-students have grown up with the obsolete idea that music has no value except as a "frill," an icing for the rest of the academic cake. This attitude is an outgrowth of the classicism of early American education when only the "three R's" and their successors were considered of sufficient value to be taught in the American schools. Today, music is losing its "special" subject status, and it is recognized for its profound value in the lives of growing child personalities as well as in adult personalities. Any individual today who grows up without developing his musical abilities is considered a poorly developed personality.

(6) *The "entertainment concept" in music.* Some teacher-students are still in the entertainment concept of music wherein they think of music only as something to entertain. This is an adaptation or continuation of the "special" subject attitude, implying a gifted few and hordes of spectators in music. Perhaps some day music will be considered an integral part of the life of every American child, not only something to entertain him on special occasions!

(7) *"My children don't like music"* is one of the most common complaints from non-musician classroom teachers. These teachers have failed to realize that music is one of the most natural kinds of expression for boys and girls, and that all children like music if they are given an opportunity to participate in it naturally and joyously. Usually the plaint, "My children don't like to sing," can be traced to a lack of confidence and experience on the part of the teacher. If inexperienced classroom teachers would only be willing to learn with the children, they would have nothing to fear in music teaching. At the beginning if teachers hesitate to teach songs with their own voices, there are numerous fine records of children's songs from which both children and teachers can learn. Grade-school children will have no lack of respect for the teacher who admits she is learning with them, and the music class may be one of the best places for teaching a consideration

of and respect for the inexperience of others. It must always be remembered that the development of proper attitudes and appreciations for the efforts and qualities of others is one of the most important objectives of all education.

(8) *Musicians are believed to have no other knowledge or ability.* There are still students going to college who seem to think that there is no relationship between musicality and general intelligence. It is a surprise to many teacher-students to learn that musical ability is more often associated with general intelligence, and to realize that their "bright" students are also often their most musical students.

Possible Learnings from the Course

While it is impossible to know exactly what learnings accrue from any university course, Orientation in Music is thought to have brought about:

(1) *Attendance at the Knoxville Symphony Orchestra concerts.* During the past two years of teaching Orientation in Music in the off-campus classes, the majority of the teacher-students have attended a performance of the Knoxville Symphony Orchestra as one of the class sessions. Fully ninety per cent of the teachers had never heard an orchestra in actual concert before. Their amazement at how enjoyable it could be has been almost unanimous, contrary to any preconceived notions about "high-hat" music. Almost all have exhibited interest and expressed a desire to attend more symphony concerts. Many have purchased season tickets at the University student rate. All this has happened in spite of their meager backgrounds in instrumental music. Imagine the revelation for the fine old lady who admitted in all sincerity that she had never known before taking the course that there were other musical instruments than the guitar and banjo!

(2) *Music in its place as a part of human culture.* In almost every class some discerning student has come up with the question: "Why isn't the history of musical development ever brought out in regular history courses?"

This kind of growth permits a discussion of and thinking about music as a part of the lives of men, as a development concurrent with the political and social progress of civilization, not merely an unrelated, "tacked on" unessential. It puts music in its place as an index to the loves, the hates, the idealisms, and all the emotions of human beings. What a great day it will be when teachers will be well enough trained to give their students the so-called cultural side of history simultaneously with the political, social and economic picture! And how much more interesting would the study of a people be if its entire development could be studied concurrently!

(3) *Knowledge of the language of music.* Students leave the class with some concept of music as a human language having three forms: an aural form, capable of being heard; an oral form, being spoken in songs, and perhaps eventually spoken with other instruments than the voice; a written form, having a symbol notation so that it can be seen and read. The class uses a workbook in music fundamentals at which the students progress at their own speed. The workbook gives practice in the use of notation so that music in its written form is not neglected.

(4) *Experiences in music activities.* In accordance with its basic belief that an appreciation in music implies actual experience in music, students completing the course have all participated in various music activities. They have sung and played melodies; they have stepped, skipped, jumped and conducted to get the rhythmic feeling of music; they have listened to voices, instruments, melodies, symphonies, and harmonies to get the habit of active, alert listening.

Doubtless, the University of Tennessee's Orientation in Music course lacks much to be desired in music, but it is hoped that it does give the non-musician student a kind of practical orientation to the complex subject called music.

Mr. Humphreys is assistant professor of music education at the University of Tennessee, Knoxville, and state music consultant under a cooperative plan between the University of Tennessee and the Tennessee State Department of Education.

Music Educators National Conference Calendar

September 6-7, 1952.....	North Central Division Planning Conference,* Milwaukee, Wisconsin, Schroeder Hotel.
September 27-28, 1952.....	Southern Division Planning Conference,* Chattanooga, Tennessee, Hotel Patten.
October 4-5, 1952.....	Northwest Division Planning Conference,* Bellingham, Washington.
October 11-12, 1952.....	California-Western Division Planning Conference,* Arrowhead Springs Hotel, San Bernardino, California.
December 19-20, 1952.....	College Band Directors National Association, Chicago, Illinois, Sherman Hotel.
Feb. 27-March 3, 1953.....	Eastern Division Biennial Convention, Buffalo, New York, Statler Hotel.
March 6-10, 1953.....	Southwestern Division Biennial Convention, Springfield, Missouri.
March 18-21, 1953.....	Northwest Division Biennial Convention, place to be announced.
March 29-April 1, 1953....	California-Western Division Biennial Convention, Tucson, Arizona.
April 10-14, 1953.....	Southern Division Biennial Convention, Chattanooga, Tennessee, Hotel Patten.
April 17-21, 1953.....	North Central Division Biennial Convention, Milwaukee, Wis., Schroeder Hotel.
June 30-July 9, 1953.....	International Conference on Music Education, Brussels, Belgium.
March 25-31, 1954.....	National Biennial Convention, Chicago, Illinois, Conrad Hilton Hotel.

*The Division Board of Directors meeting is scheduled for the evening preceding the Planning Conference.

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WHAT A JUDGE HAS LEARNED at Contests

FRANCIS GERMAN

FOR MORE than fifteen years it has been my privilege to be a judge at vocal music contests in the Middle West. It is always a pleasure to hear the performances of young soloists and groups over a period of time and to watch their growth and development. On the whole, there has been considerable improvement. Tone quality, blend and texture are better and one recognizes that there is more and more emphasis on musical interpretation, style, phrasing and dynamic contrast. Fewer solo singers force their voices, and ensembles sing more musically.

However, judges write some of the same things over and over in their evaluations and criticisms. Usually these comments are concerned with tone quality, diction, phrasing, interpretation and style. An ignorance of certain basic vocal principles seems evident in many performances, keeping young singers from doing their best. Perhaps the most common faults heard at contests are these:

1. Singing with a "white" open tone and hard quality instead of a round, resonant and pleasing tone.
2. Singing straight out through the mouth instead of letting the tone flow through the head and arch over to the audience.
3. Failing to sing vowels of words and joining the vowels in a line.
4. Not shaping the singing line into a phrase with rhythmic flow and dynamics related to the musical and word meaning.
5. Singing with a style which is inappropriate to the song.
6. Failing to express the meaning of the song, either musically or interpretatively, resulting in a monotonous and uninteresting performance, which does not hang together or project to the audience.

All of these faults are related. Correct one and you help correct the others. Singing a round tone and a vowel line are related to singing the phrase, and it in turn is related to the flow of singing which communicates musical and word ideas to the listener. Tone, diction, phrasing, interpretation and style are a part of the same relationship. All work together in making the song hang together, in giving variety, climax and contrast and expressing emotional meaning. And each contributes to the satisfaction which comes to both listener and performer when we recreate music successfully.

Suggestions to Vocal Soloists and Ensembles

Before singing, it is very wise to ask yourself just what you are trying to say in the song. What does it express? What does this song really mean? What emotion do you wish to convey to the audience?

Reading the words aloud, thoughtfully, is helpful. Just where are the key words and syllables? How can these words be grouped together, inflected and pointed to con-

vey their meaning? What kind of tone color and quality will best express the mood and feeling? At what tempo must it go in order to convey the meaning of the words and music but not sound rushed?

Now for the singing. These suggestions are helpful for good performance:

1. *Stand up straight.* Good posture makes for good singing. Stand erect, your chest high, your abdomen flat, and drop your hips. We sing best when we feel alive and on top of the world, and when our body is free and flexible in order that we may breathe freely and deeply. *The body sings.*

In good singing we feel somewhat as if we were growing taller. Breathe deeply through both the nose and the mouth—opening the mouth very slightly as you inhale—and let the cool stream of air flow up behind your nose until you feel tall and free. Your eyes look interested and there is a mild feeling of expectancy. You are interested for you have the privilege of expressing something beautiful.

Remember—*make room to sing.* We make room at the base of the rib cage for the breath, we open the throat by dropping the jaw and tongue, and we make room in the head by breathing correctly.

2. *Sing to something.* You always have an audience so sing to them and not to yourself. In ensembles sometimes our eyes become so fixed on the conductor that our song never seems to get past him. We must watch the director, but sing to the audience.

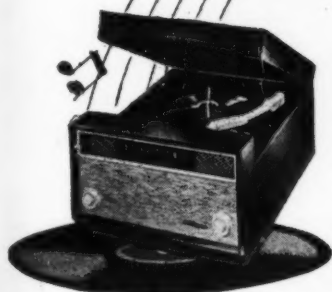
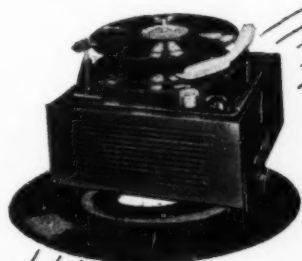
Let your tone *flow* to your audience. Try not to push it—ride on it. Your tone will always sound better if you imagine that it flows through the head—as if it were flowing through your eyes, forehead and hair. The imagination is your best friend in singing, both for interpretation and for technique, so use it. You cannot see your instrument in singing but by your imagination you can make it respond very readily.

Drop your jaw and tongue when you sing and round the corners of your mouth so that it makes an oval shape like an egg. A good way to feel relaxed in the throat and jaw is to speak *ah* softly under your breath. Keep the feeling of that *ah*, leaving your jaw down, and then breathe slowly through the nose as if you were smelling. There will be a sensation of wanting to yawn, but don't! You can feel the cool space up behind the nose and forehead very easily this way. The head is like a bell. Open the door of your throat and the space in your head so that your tone can flow and resonate beautifully in the top of the bell. Do this several times, feeling the cool space up behind the nose and forehead. Then practice inhaling this way without dropping the jaw, allowing an intake of air through both the nose and the slightly parted lips.

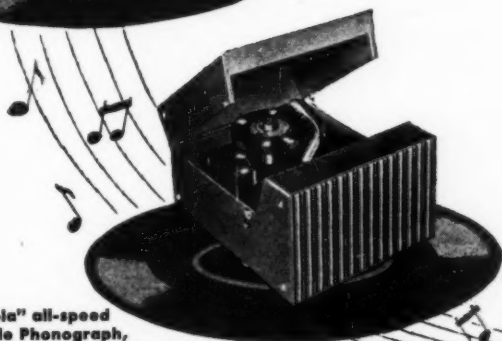
Francis German, formerly of Cornell College, is now finishing his doctoral studies at Teachers College, Columbia University.

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Keep the relaxed *ah* feeling in the throat and jaw, and keep the rising cool feeling of air in the head. When you feel this very high—sing.

It is easy to "sing through the head" because you think the opening and think the cool shaft of air before you sing. Good singing seems to come from above. Then let the tone continue to flow upward and outward to your audience. Of course, a great deal of the tone streams through the mouth, but enough of it will always do that. In order to produce tone which is round, beautiful and rich in overtone, imagine that it flows up, up and over to your audience. In this way it will never be "white" or "flat" in quality.

Let your tone flow to the last row of seats in the room in which you are singing. Feel that it makes a rainbow arch from you to those seats, then everyone in the room will be included in your singing.

3. *Sing the vowels of your words.* Only on the pure, clear vowel can good tone be made. That is why Italian is such a good language for tone since most of the syllables end in the vowel, and most of the vowels are pure. Pronounce, enunciate. But remember the vowel and not the consonant makes the tone for singing.

4. *Join the vowels together in a line.* Beautiful singing is legato and smooth. Hang on to the vowel of a syllable as long as you can and then swiftly use the consonant to bring out the next vowel. Consonants are very important. They start and stop the tone, give characterization and color and provide interest. But *bore* through the consonant into the vowel as quickly as possible, for the vowel sustains the tone. Usually the final consonant of a syllable becomes the beginning of the next syllable. For example, when we sing "It is night" we really sing "Ih—tih—zni—t." This will not sound like it looks when you sing it in correct rhythm and phrase, but will sound agreeable and natural.

5. *Shape your vowel line into a phrase.* This is related to the arched flow of your singing. Group the words together to give them sense and meaning. Not all words or all syllables are equally important, so distribute the weight and create dynamics which give meaning to what you sing. A phrase not only moves to the important syllables and words but to the important places in the music. Usually a phrase is shaped like an arch, but the exact shape depends upon meaning.

Singing the phrase is one of the most important things in performance. It is the clue to good quality, good interpretation and good style. It is also the thing which many performers fail to do, and so as a result their singing becomes "flat" in quality—all on one level, lacks rhythm, shape, texture, beauty and color. Unless you phrase and give the music shape there can be no communication of feeling or interpretation.

Always remember—sing the phrase. It holds your song together and gives it meaning.

6. *Try to sing your song with an appropriate style.* Many times a young singer attempts a song which is not only too difficult technically but too far removed stylistically from his understanding. One should study and sing Handel and selections from the old Italian and old English periods, as well as German lieder and other art songs. But if you sing songs in a foreign language, remember you must make your audience understand what you are singing even if they do not understand the words.

You have to give the musical qualities of the song even more meaning. Try to have your teacher help you with an understanding of the *manner* in which these songs should be sung. The style, or manner of interpreting them, is as important as the right notes and rhythm.

For example, eighteenth-century music needs beautiful tone, smooth legato, refined diction, beautiful phrasing, and a sense of control—which many young singers have not mastered. Rhythm in this music is always regular except at cadences. But so often a judge hears a song like Giordani's "Caro Mio Ben" or Handel's "O Sleep Why Dost Thou Leave Me," and "Where're Ye Walk" sung like a sentimental contemporary ballad. Above all, remember the phrase is most important. Music of this period was conceived more instrumentally than some of the later songs, and it must convey much of its meaning through the style appropriate to its period. If you cannot give some semblance of the correct style do not attempt it. A judge—and anyone else—would prefer to hear a musical performance of "Homing" by del Riego, with nice tone, good phrase, contrast and climax than a monotonous and uninteresting performance of "Caro Mio Ben."

Ensembles often sing music of Palestrina or other composers of the sixteenth century. This beautiful music is a pleasure to hear and perform when it is well done. But remember, it was written for choirs which had boy sopranos, and a part of its beauty is the color and texture of those voices. Young singers can approximate this if they do not sing too heavily and with thick texture. Let the tone float and soar with a high head quality. Then it is beautiful. This music was also composed for performance in cathedrals and churches with vast high ceilings, so let the tone soar upward to express the religious and mystical quality which it embodies.

7. *Interpretation and performance.* So often a solo singer or ensemble has practiced the life out of a song and by the time of the district or state contest it sounds "old and tired." Somehow, no matter how many times a song has been sung it must sound like it still means something to the singers, and that they enjoy singing it.

Look interested—smile and look expectant. Create a feeling of suspense, as if something important were going to happen. It is important. Ask yourself again: "What does this really mean? What am I trying to say? What does this music express?"

You must believe in the music and enjoy it or you are missing the most important part of the performance: enjoyment in what you are singing, and the communication of that feeling to others.

8. *Try to listen.* Think not only a beautiful tone, but the tone quality which expresses the meaning and feeling of your song.

+

When we come to actual performance it is difficult to remember all the things which have been enumerated here, but we can strive to achieve them through practice until they become a part of our subconscious selves.

Singing has to be interesting. It will be if we like to sing, and realize that in a musical performance we have a wonderful opportunity to experience and express something which is a part of life. Music gives to the performer and to the listener the rare and wonderful experience of feeling vibrantly alive, and sharing that feeling with others. Just before we sing, think of Goethe's advice: "Remember to live."

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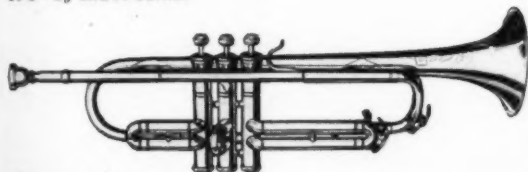


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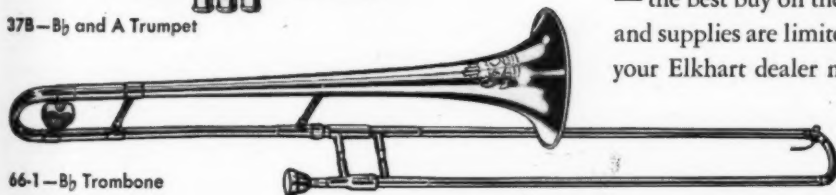
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37B—B \flat and A Trumpet

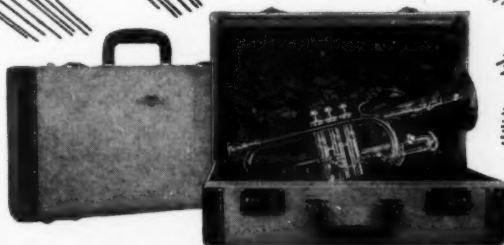


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The Challenge that Unites the Teaching Profession

THE CENTENNIAL ACTION PROGRAM

MEMBERS of the Music Educators National Conference should be thoroughly informed about the Centennial Action Program of the National Education Association and its departments. Therefore space has been set aside in this issue of the JOURNAL for a report of an important meeting of representatives of the NEA and many departments, who convened for the exclusive purpose of discussing the implementation of the Action Program.*

This program had its inception in 1951 when local and state delegates attending the NEA Representative Assembly in San Francisco charted a course for the united teaching profession to follow for the years 1951-57. The following goals known as the Centennial Action Program were adopted by unanimous vote:

Goals for the Centennial Action Program of the United Teaching Profession

1. An active democratic local education association in every community.
2. A stronger and more effective state education association in every state.
3. A larger and more effective National Education Association.
4. Unified dues—a single fee covering local, state, national and world services—collected by the local.
5. 100% membership enrollment in local, state, and national professional organizations.
6. Unified committees—the chairmen of local and state committees serving as consultants to central national committees.
7. A Future Teachers of America Chapter in every institution preparing teachers.
8. A professionally prepared and competent person in every school position.
9. A strong, adequately staffed state department of education in each state and a more adequate federal education agency.
10. An adequate professional salary for all members.
11. For all educational personnel—professional security guaranteed by tenure legislation, sabbatical and sick leave, and an adequate retirement income for old age.
12. Reasonable class size and equitable distribution of the teaching load.
13. Units of school administration large enough to provide efficient and adequate elementary and secondary educational opportunities.
14. Adequate educational opportunity for every child and youth.
15. Equalization and expansion of educational opportunity including needed state and national financing.
16. A safe, healthful, and wholesome community environment for every child and youth.
17. Adequately informed lay support of public education.
18. An able, public-spirited board of education in every community.
19. An effective World Organization of the Teaching Profession.
20. A more effective United Nations Educational, Scientific and Cultural Organization.
21. More effective cooperation between higher, secondary, and elementary education with increasing participation by college and university personnel in the work of the united profession.

The action of the delegates in adopting the foregoing goals was based on four fundamental convictions that all educators would wholeheartedly support. These are:

(1) That our country's greatest resources are its children, youth, and adults who, in a modern advancing world, must never stop learning.

(2) That the main purpose of the public schools is to help develop to the maximum the human capabilities within our democracy, which is now called upon to make good on the promises of the democratic ideal and to give leadership to the liberty-loving peoples of the world.

(3) That there rests upon all citizens, as well as upon teachers, the obligation to work for an increasingly effective program of education for all our people.

(4) That the teaching profession of the United States has a moral obligation to recognize its responsibility to promote a program of service and leadership through a united profession effective in local, state, national, and international areas.

The St. Mary's Lake Conference was a direct result of the adoption of this program. The conference objective was to determine how the various departments, committees, and commissions of the NEA, in cooperation with affiliated state and local associations, could add force and power to bring the Centennial Action Program to a successful conclusion when the NEA celebrates its centennial in 1957.

There is no question as to the support of MENC, which it is gratifying to note has for many years been actively and effectively following a course which is in keeping with the aims and purposes set forth by the NEA. Our Conference can be proud of the progress made in this direction and can be expected to move forward with vigor and determination in meeting the Centennial goals.

A considerable portion of the working time at St. Mary's Lake was devoted to three significant study assignments. Three sections were organized, dealing with:

(1) *The problems of membership*—local, state, national and departmental.

(2) *The problems of local organization*. How can we make our professional organization efforts effective at the local level where education takes place?

(3) *The problems of structure, relationships, and communication* between the various phases of our local, state, and national pattern of organization.

Each of the sections after extended study presented significant findings which were brought before all delegates for consideration and final recommendations to be carried forth to the NEA meeting in Detroit.

One cannot attend an NEA meeting as a delegate of MENC without feeling proud of the close working relationship existing between our Conference and the NEA. To see the NEA staff in action and to hear great leaders such as Willard Givens, William G. Carr, and Lyle W. Ashby, is an experience your reporter wishes every music educator could have.

As we move forward with the leadership of President Rush, let us also move forward with the NEA and lend our strength and support to the successful fulfillment of the Centennial goals. These are goals that lead toward adequate educational opportunity for every child and youth, and a respected and united teaching profession.

WILLIAM R. SUR

*The Conference on the Centennial Action Program was held at St. Mary's Lake, Battle Creek, Michigan, June 24-27, 1952, with Vanett Lawler, Associate Executive Secretary, and William R. Sur, member of the Executive Committee, representing the MENC. The conference preceded the NEA convention at Detroit.

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THE NORMANDY "11" is identical to the Normandy "10" except that body, barrel and bell are of special black material. "Noblite"—virtually crackproof under all normal conditions. Here is the same fine tone, the same balanced scale that makes all Noblet woodwinds so outstanding. \$129.50



Leblanc Model 476



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State Music Education Activities

1952-53 Calendar

Compiled from information supplied by officers of the State Music Educators Associations and cooperating organizations and institutions. Asterisk (*) indicates date (or place) has not been announced at the time of going to press.

STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
ALABAMA	Nov. 8	Montgomery	Alabama Music Educators Association Conference and Board of Control Meeting. John G. Hoover, Pres., State Teachers College, Livingston. Conference Chairman—Emerson S. Van Cleave, State Dept. of Ed., Birmingham.
	Dec. 12-13	University	Band Music Reading Clinic. Waverly Lee, Benj. Russell High School, Alexander City.
	Dec. 13	University	Alabama Bandmasters Association Meeting. Waverly Lee.
	Fall	*	Divisional Clinics.
	Christmas Vacation	*	Tour of New York Operas for students. Sarah N. Dryer, 5342 Seventh Court S., Birmingham.
	Mar. 23-24	University	All-State Band Festival. Waverly Lee.
	Mar. 24-26	Birmingham	All-State Orchestra. Alexander Ware, Box 831, Anniston.
	Mar. 26-27	Birmingham	AMEA Convention in conjunction with Alabama Education Association Meeting. John G. Hoover.
	Mar. 26	Birmingham	AMEA Board of Control Meeting (412-D Courthouse). John G. Hoover. Divisional Meetings: Choral—Mary H. McKinnon, 128 Parkway, Trussville; Band—Waverly Lee; String—Alexander Ware; Elementary—Della Mae James, 2530 Fifth St., Birmingham; Junior High—Mildred Vail, Rte. 3, Box 861-D, Bessemer; Piano—Myrtle Jones Steele, 5342 Seventh Court S., Birmingham; Opera—Sarah N. Dryer.
	*	*	Six Divisional Choral and Piano Competition-Festivals. Piano Chairman—Myrtle Jones Steele.
	Apr. 16-18	University	State Band Competition-Festival (includes Solos and Ensembles). Waverly Lee.
	Spring	University	State Choral Competition-Festival. Mary H. McKinnon.
ARIZONA	Sept. 13	Phoenix	Arizona Music Educators Association Board Meeting. Mrs. Ardith Shelley, Pres., 8114 N. Ninth Ave., Phoenix.
	Nov. 7-8	Phoenix	AMEA State Meeting. Mrs. Ardith Shelley and Harold Goodman, Vice-pres., 3955 E. Holmes, Tucson.
	Dec.	Tucson	All-State Choral and Orchestra Clinic. Hartley Snyder, University of Arizona, Tucson.
	Feb.	Phoenix	Elementary Music Workshop. Dorothy Fraser, 2125 S. Plumer Ave., Tucson, and Genevieve Hargiss, Arizona State College, Tempe.
	Mar. 29-Apr. 1	Tucson	MENC California-Western Division Biennial Convention.
	May	Phoenix	AMEA Board Meeting.
ARKANSAS	Dec.	*	Junior High Band and Orchestra Clinic.
	Jan.-Feb.	*	Senior High Band and Orchestra Clinics.
	Feb.-Mar.	*	District Vocal Festivals.
	Mar.	*	All-State Band.
	Mar.-Apr.	*	Junior and Senior High Band and Orchestra Festivals.
	Late Mar. or Apr.	*	State Choral Festival. Dalton Fowlston, Blytheville.
	Apr.	*	State Band Festival. John Harding, Malvern Rd., Hot Springs.
CALIFORNIA	Sept. 12	Fresno	California Music Educators Association Board Meeting. George F. Barr, Pres., Sacramento City Schools, Box 2271, Sacramento.
	Jan. 10	Fresno	CMEA Board Meeting. George F. Barr.
	Mar. 29-Apr. 1	Tucson, Ariz.	CMEA Board Meetings. George F. Barr.
Bay Section	Oct. 31	San Francisco	Bay Section Fall Meeting. Charles M. Dennis, 750 Eddy St., San Francisco.
	Last of Jan.	*	Midwinter Meeting. E. Rollin Silfies, Bay Pres., 1025 Second Ave., Oakland.
	May 1-2	Richmond (tent.)	Northern California Music Festival. Douglas S. Kidd, 741-35th, Richmond.
Central Section	Oct. 25	Delano	Central Section Music Clinic. Ione Hooker, Pres., Rte. 1, Box 432, Hanford.
	Feb. 7	Tulare	Music Clinic.
	Feb. 21	Fresno	Solo and Small Ensemble Music Festival.
	Mar. 20-21	*	Music Festival.
	Apr. 18	Clovis	Music Materials Clinic.
Central Coast Section	Sept. 16	Monterey	Central Coast Section Board Meeting. R. E. Manhire, Pres., 44 Via Chular, Monterey.
	Oct. 23	*	Fall Meeting.
	Jan. 31	*	Honor Orchestra.
	Feb. 14	*	Band and Vocal Clinic.
	Mar. 7	*	Honor Band and Chorus.
	Apr. 18	*	Secondary Music Festival. R. E. Manhire.
	Apr. 25	*	Elementary Music Festival. R. E. Manhire.
	May 26	Watsonville	Spring Meeting.
Northern Section	Sept. 6	Sacramento	Northern Section Board Meeting. Aubrey L. Penman, Pres., 5617-59th St., Sacramento.
	Oct. 4	Sacramento	Fall Meeting and Clinic (Stanford Junior High School). Aubrey L. Penman.
	Nov. 25	Sacramento	Northern Section Dinner. Aubrey L. Penman.
	Jan. 17	Marysville	Winter Meeting and Clinic. Aubrey L. Penman.
Southern Section	Aug. 31	Long Beach	Southern Section Board Meeting (Arrowbear Music Camp), Joseph W. Landon, Pres., 799 "F" St., San Bernardino.
	Sept. 27; Oct. 25; Dec. 6 & Jan. 3	Los Angeles	Board Meetings (Morse M. Freeman, 737 S. Hill St., L.A.). Joseph W. Landon.
	Jan. 17	Los Angeles	Annual Winter Conference (University of Southern California). Joseph W. Landon.
	Feb. 28	Santa Barbara	Regional Conference (University of California). Maurice Faulkner, University of California, Santa Barbara.
	Feb. 28	Redlands	Regional Conference (University of Redlands). Joseph Bruggman, University of Redlands, Redlands.
	Feb. 28	San Diego	Regional Conference (Hoover High School). Alex Zimmerman, City Schools, San Diego.
	Mar. 7	Los Angeles	Board Meeting (Morse M. Freeman, 737 S. Hill St., L.A.). Joseph W. Landon.

*Not decided.

STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
COLORADO	Sept.	Denver	Colorado High School Activities Association Meeting. G. T. Wilson, 1605 Penn., Denver.
	Sept. 20	Boulder	Band Day (University of Colorado). H. E. McMillen, University of Colorado, Boulder.
	Fall	Denver	Band Day (University of Denver). Lowell Little, 2111 S. Adams St., Denver.
	Oct.	Denver	Colorado Music Educators Association Board Meeting. Paul Zahradka, Pres., Western State College, Gunnison.
	Oct.	Denver	Music Section Meetings, Colorado Education Association. (Also Pueblo and Grand Jct.)
	Fall	Denver	Colorado Vocal Board Meeting. Ruth Graves, North High School, Denver.
	Fall	Denver	Colorado Instrumental Board Meeting. Leo Meyer, 228 Bross St., Longmont.
	Dec.	Sterling	Eastern Colorado Clinic. Lloyd Jensen, High School, Sterling.
	Jan.	Boulder	Reading Clinic (University of Colorado). H. E. McMillen.
	Jan.	Sargent	San Luis Valley Clinic. Bryon Syring, Monte Vista.
	Jan.	Ark. Valley	Arkansas Valley Clinic. Ted Geringer, Box 302, Lamar.
	Feb. 12-14	Denver	CMEA Convention. Paul Zahradka and Randall Spicer, Sec.-Treas., 1043 Grant, Boulder.
	Mar.	Greeley	Honor Band (Colo. State Coll. of Education). Wayman Walker, Colo. State Coll., Greeley.
	Mar.	Sterling	Elementary Festival. Lloyd Jensen.
	Mar.	Holly	Yampa Valley Festival.
CONNECTICUT	Sept. 13	Danbury	Eastern Arkansas Valley Festival.
	Sept. 27	Hartford & Milford	Colorado Contest-Festivals. E. A. Kehn, 5711 Allison, Arvada, and Velva Whitney, Box 21, Ft. Lupton.
	Oct. 30	Hartford	Fine Arts Festival. Kenneth Phillipi, High School, Durango.
	Oct. 30	Hartford	Weld County Festival. E. E. Mohr, Colorado State College of Education, Greeley.
	Oct. 31	Hartford	Elementary Festival.
DELAWARE	Jan. 23-24	New London	CMEA Board Meeting. Paul Zahradka.
	Mar. 26-27	Newark	Connecticut Music Educators Association 20th Conference (Danbury Teachers College). Mrs. Ruth DeVillafra, 8 Harmony Rd., Danbury. CMEA Board Meeting in charge of Jesse F. Davis, Pres., 249 Millville Ave., Naugatuck.
	Apr.	Dover	Pre-Festival Rehearsals. Willard B. Greene, 860 Mountain Rd., West Hartford, and CMEA Business Meeting. Jesse F. Davis.
	May	Dover	All-State Festival. Elmer Hintz, 144 Newbury St., Hartford.
	May	Dover	Music Section Meeting, Connecticut Education Association. Jesse F. Davis.
DIST. OF COLUMBIA	Oct. 22-24	Wilmington	CMEA Conference. Luther Thompson, West Rd., Noroton Heights.
	Mar. 26-27	Newark	Chorus Audition Festival. Ruth Dieffenbach, 138 Plant St., New London.
	June	Dover	Orchestra Audition Festival.
FLORIDA	Oct. 22	Roosevelt High Sch.	Band Audition Festival.
	Feb. 13	Roosevelt High Sch.	CMEA Annual Business Meeting. Jesse F. Davis.
	Apr. 29	Roosevelt High Sch.	Spring Meeting.
IDAHO	Oct. 4	Tampa	Delaware Music Educators Association Meeting in connection with Delaware State Education Association Convention. Melvin L. Brobst, DMEA Pres., 318 Dorman St., Harrington.
	Jan. 8-10	Tampa	All-State Band (University of Delaware). Beatrice Harlor, Alexis I. DuPont School, Kennett Pike, Wilmington.
	Mar. 5	Miami	Delaware Vocal Camp. Floyd T. Hart, State Dept. of Public Instruction, Dover.
	Mar. 6-7	Miami	District of Columbia Music Educators Association Fall Business Meeting. Paul D. Gable, Pres., 1908 Hanover St., Silver Spring, Maryland.
	Mar. 6	Tampa	Winter Meeting (Dinner).
	Mar. 6	Sarasota	Spring Meeting.
	Mar. 6-7	Tallahassee	Florida Music Educators Association Board Meeting. Al G. Wright, Pres., Miami Senior High School, Miami.
	Mar. 13-14	Daytona Beach	FMEA State Clinic. Al G. Wright.
	Mar. 13-14	St. Petersburg	District I Junior High School Vocal Contest.
	Mar. 20-21	Tallahassee	District I Senior High School Vocal Contest.
	Mar. 20-21	Daytona Beach	District III Vocal Contest.
	Mar. 20-21	Gainesville	District II Band and Orchestra Contest.
	Mar. 23-28	Individual Schools	District VI Junior High School Vocal Contest.
	Mar. 27	Sarasota	District IV Vocal Contest.
	Mar. 27-28	Pensacola	District III Band and Orchestra Contest.
ILLINOIS	Mar. 28	Jacksonville	District VI Senior High School Vocal Contest.
	Apr. 24-25	Tampa	District IV Band and Orchestra Contest.
	May 2	Tampa	District V Band and Orchestra Contest.
INDIANA	Dec. 4	Boise	District I Band and Orchestra Contest.
	Dec. 4	Boise	District II Vocal Contest.
	Early May	Boise	District VI Band and Orchestra Contest.
ILLINOIS	Nov.	To be located	State Vocal Contest. Dana Wells, Fla. Vocal Ass'n Pres., High School, Fort Lauderdale.
	Nov. 23-29	Champaign	State Band and Orchestra Contest. Howard Swyers, Fla. Bandmasters Ass'n Pres., Palm Beach High School, West Palm Beach; William Benton, Fla. Orchestra Ass'n Pres., Mainland High School, Daytona Beach.
	Mar. 14	Champaign	Idaho Music Educators Association State Board of Control Meeting. Elwyn Schwartz, Pres., University of Idaho, Moscow.
INDIANA	Apr. 11	To be located	Contest-Festival Board Meeting. Elwyn Schwartz, Presiding.
	May 1-2	To be located	Six District Festivals.
	May 1-2	To be located	Three Regional Festivals.
ILLINOIS	Nov.	To be located	Elementary Music Contest Meeting.
	Nov. 23-29	Champaign	Illinois Music Educators Association Meeting. Paul Painter, Pres., 608 S. Mathews, Urbana.
	Mar. 14	Champaign	All-State Groups. Thomas S. Richardson, 608 S. Mathews, Urbana.
INDIANA	Oct. 18	Indianapolis	Sixteen District High School Solo and Ensemble Contests.
	Oct. 23-24	Indianapolis	District Elementary Instrumental Contests.
	Oct. 23-24	Gary	Sixteen District High School Large Groups Contests.
ILLINOIS	Oct. 23-24	South Bend	Five State Final Contests for High School Solo, Ensemble and Large Groups.
	Oct. 23-24	Ft. Wayne	Marching Band Contest (ISMA). Don Marketto, Greencastle High School, Greencastle.
	Oct. 23-24	Evansville	Annual Jordan Workshops and Smorgasbord. Gene Chenoweth, Jordan College of Music of Butler University, Indianapolis.
INDIANA	Nov. 20-22	Indianapolis	Music Section Meeting, Central Indiana State Teachers Association. Herbert Laswell, Noblesville High School, Noblesville.
	Feb. 7	To be announced	Music Section Meeting, Northwest Indiana State Teachers Association. John Melton (Instr'l), 2933 Kenwood, Hammond; Mary Meyers (Vocal), Forest Park, Valparaiso.
	Feb. 21	Indianapolis	Music Section Meeting, North Central Indiana State Teachers Association. Harold Kottlowski, 711 Altgeld, South Bend 14.
ILLINOIS	Apr. 4	To be announced	Music Section Meeting, Northeast Indiana State Teachers Association. Robert Shambaugh, 1230 S. Clinton St., Ft. Wayne.
	Apr. 18	To be announced	Music Section Meeting, Southwest Indiana State Teachers Association. Elmer Breck (Instr'l), R.F.D. 13, Box 401, Evansville; Brad Chaffin (Vocal) 119 Villa Dr., Evansville.
	Apr. 18	To be announced	Indiana Music Educators Association Convention (Hotel Antlers). Freeman Burkhalter, Pres., Berne High School, Berne. Program Chairman—Esther Ritz Collier, Allen County Courthouse, Ft. Wayne. Local Arr.—Walter Wicker, Speedway City.
ILLINOIS	Apr. 18	To be announced	Solo and Ensemble Contests (ISMA and NISBOVA). Don Marketto (ISMA) and George Myers (NISBOVA), Forest Park, Valparaiso.
	Apr. 18	To be announced	All-State Solo and Ensemble Contest (IMEA) (Butler University). Richard Worthington, High School, Hobart. (Entry deadline February 9.)
	Apr. 18	To be announced	District Organization Contest (NISBOVA). George Myers.
ILLINOIS	Apr. 18	To be announced	Organization Contest (ISMA). Don Marketto.
	Apr. 18	To be announced	State Organization Contest (NISBOVA). George Myers.
	Apr. 18	To be announced	

*Not decided.

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STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
IOWA	Oct. 7	*	Southeast and Southwest Vocal Clinics. Max Collins, Muscatine Senior High School, Muscatine.
	Oct. 8	*	Northeast and Northwest Vocal Clinics. Max Collins.
	Oct. 11	*	State Marching Band Contest. Paul Nissen, Mason City High School, Mason City.
	Oct. 18	*	All-State Band, Chorus and Orchestra Auditions. Paul Nissen.
	Nov. 7	Des Moines	Music Section Meeting. Iowa State Education Association Convention. Gordon W. Bird, IMEA Pres., Drake University, Des Moines.
	Nov. 28-29	Des Moines	Iowa Music Educators Association State Convention. Gordon W. Bird.
	Nov. 28-29	Des Moines	All-State Band, Chorus and Orchestra. Paul Nissen.
	Mar. 27-28	*	Preliminary Solo and Ensemble Contest (East). Paul Nissen.
	Apr. 10-11	*	Preliminary Solo and Ensemble Contest (West). Paul Nissen.
	Apr. 24-25	*	State Final Solo and Ensemble Contest. Paul Nissen.
	May 2	*	Large Groups State Contest. Paul Nissen.
KANSAS	Nov. 6-7	Topeka	Kansas Music Educators Association State Convention. Milford Crabb, Pres., Library Bldg., Kansas City 3; C. J. McKee, Convention Chairman, 415 W. Eighth St., Topeka.
	Apr. 10-11	*	District Music Festivals.
	Apr. 35	*	State Music Festival.
KENTUCKY	Oct.	Lexington	Series of Classroom Teacher Workshops in Music (University of Kentucky). Jean Marie McConnell, Dept. of Extension, University of Kentucky, Lexington.
	Oct.	*	Music Meetings held at District Education Conferences.
	Dec. 4-6	Bowling Green	GreenState String Clinic. Hugh Gunderson, Western Kentucky State College, Bowling Green.
			Kentucky Music Educators Association Board Meeting. James Van Peursem, Pres., Eastern Kentucky State College, Richmond.
	Jan. 15-17	Louisville	State Band Clinic. Ernest Lyon, University of Louisville, Louisville. KMEA Board Meeting. James Van Peursem.
	Feb. 19-21	Lexington	State Vocal Clinic. Jean Marie McConnell. KMEA Board Meeting. James Van Peursem.
	Mar. 27-Apr. 9	Bowling Green	Regional Music Festivals: Hugh Gunderson.
		Middletown	Fannie Stoll, Eastern High School, Middletown.
		Madisonville	Harper Gatton, Supt. of Schools, Madisonville.
		Morehead	LeRoy Weil, Morehead State College, Morehead.
		Murray	M. O. Wrather, Murray State College, Murray.
		Pikeville	A. A. Page, President, Pikeville College, Pikeville.
		Richmond	D. J. Carty, Eastern Kentucky State College, Richmond.
		*	Southeastern Regional Music Festival.
	Apr. 14-16	Louisville	Northern Kentucky Regional Music Festival.
LOUISIANA	Sept. 13	New Orleans	Louisiana Music Educators Association Board Meeting. J. R. Sherman, Pres., First West St., Haynesville.
	Nov. 24-25	New Orleans	LMEA Meeting in conjunction with Louisiana Education Association Convention. J. R. Sherman.
	Nov. 22-25	New Orleans	All-State Orchestra and Chorus (Louisiana State University). Local Chairman—Barrett Stout, Louisiana State University, Baton Rouge. Orchestra—James R. Lee, Caddo Parish Music Supervisor, Shreveport. Chorus—Kenneth Bowen, Lafayette High School, Lafayette.
	Jan.	Alexandria	LMEA Board Meeting. J. R. Sherman.
	Feb. 26-28	Hammond	Music Festivals: Southeastern Louisiana College. Ralph Pottle.
MAINE	Mar. 12-14	Lake Charles	McNeese State College. Francis Bulber.
	Mar. 13-14	Baton Rouge	Louisiana State University. Ilda Schriefer.
	Mar. 19-21	Lafayette	Southwestern Louisiana Institute. George Barth.
	Mar. 24-27	New Orleans	New Orleans Center. Ralph Lacassigne.
	Mar. 27-28	Natchitoches	Northwestern State College. Sherrod Towns.
	Mar. 27-28	Ruston	Louisiana Polytechnic Institute. L. V. E. Irvine.
	May	Alexandria	LMEA Board and Festival Planning Committee Meeting. J. R. Sherman.
	Aug.	*	LMEA State Clinic and Workshop.
	Oct. 23-24	Bangor	Maine Music Educators Association Business Meeting, in conjunction with Maine Teachers Association Convention. Ary Dulfer, MMEA Pres., 9 Lincoln St., Brunswick.
	Oct.	*	Western Maine Music Festival Association Meeting.
MARYLAND	Oct.	*	Meeting of All-State Band, Chorus and Orchestra Association.
	Nov. (tent.)	*	Concert Festival.
	Nov.	*	Northern and Eastern Maine Music Festival Meetings.
	Jan. and Mar.	*	Festival Meetings.
	Apr.	*	All-State Chorus, Orchestra and Band Concert.
	May 2	*	Western Maine Audition Festival.
	May 9	*	Eastern Maine Audition Festival.
	May 16	*	Northern Maine Audition Festival.
MASSACHUSETTS	Oct. 16-18	Baltimore	Maryland Music Educators Association Meeting in conjunction with Maryland State Teachers Association. Mrs. Mary F. deVermont, Pres., 302 Dearborn Ave., Silver Spring.
	Oct. 16	Baltimore	All-State Choral Concert. Mrs. Evelyn Sullivan.
	Oct. 17	Baltimore	All-State Band Concert. Robert Taylor.
	Oct. 18	Baltimore	All-State Orchestra Concert. Chester Petranek, 9821 Rosensteel Ave., Silver Spring.
MICHIGAN	Sept. 6	Salem	Massachusetts Music Educators Association Meeting—"What Constitutes a Good In-Service Training Program and How Does It Work?" George Murphy, Public Schools, Salem.
	Dec. 6	*	MMEA Meeting.
	Feb. 12-14	Springfield	MMEA Annual Convention and All-State Concert. Fred Felmet, Pres., School Dept., Winchester. Host Chairman—Richard C. Berg, Public Schools, Springfield. Concert Chairman—Stanley Norwood, Public Schools, Worcester. Convention Chairman—Rodney May, Managers: Band—Richard Sutcliffe; Orchestra—Charles Perry; Chorus—David Kaplan.
	May 3	*	Northeastern District Festival.
	May 9	*	Southeastern District Festival.
	May 16	*	Western District Festival.
	May 23	*	Central District Festival.
	June 6	Boston	MMEA Annual Business Meeting and Election of Officers. Fred Felmet.
MICHIGAN	Sept. 21	Kalamazoo	Michigan School Band and Orchestra Association Business Meeting. William L. Stewart, Public Schools, Muskegon.
	Oct. 3-5	Higgins Lake	Michigan School Vocal Association Planning Meeting. Martha White, Michigan State College, East Lansing.
	Nov. 22-24	St. Mary's Lk.	Michigan Music Educators Association Workshop and Planning Meeting. R. H. Eldred, Pres., 8050 State Park, Center Line.
	Nov. 28-30	Ann Arbor	Midwest Conference (University of Michigan). Orien Dalley, University of Michigan, Ann Arbor.
	Mar. 38	Ann Arbor	State Solo and Ensemble Festival (University of Michigan). Stanley Shoemaker, Public Schools, Jackson.
	Apr. 18	Ann Arbor	State Band and Orchestra Festival (University of Michigan), Class A, B and D Bands and Orchestras. William L. Stewart.
	Apr. 25	East Lansing	State Band and Orchestra Festival (Michigan State College), Class C and Junior High Bands and Orchestras. William L. Stewart.
	May	East Lansing	MSBOA Business Meeting. William L. Stewart.

*Not decided.

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STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
MINNESOTA	Oct. 23	St. Paul	All-State Band and Chorus. Hugh F. Gibbons, 56 Mounds Blvd., St. Paul.
	Oct. 24	St. Paul	Music Section Meeting. Minnesota Education Association. Hugh F. Gibbons.
	Jan. 23-24 (tent.)	Minneapolis	Minnesota Music Educators Association Annual Clinic. Harvey Waugh, Pres., State Teachers College, St. Cloud. Local Chairman—Paul Ivory, University of Minnesota, Minneapolis.
	On or before Apr. 18 May 1-2	* *	District Contest Festivals. State Regional Contests. Paul Oberg, University of Minnesota, Minneapolis.
MISSISSIPPI	Sept.	Jackson	Mississippi Music Educators Association Board Meeting. Ernestine Ferrell, Pres., Carr Central High School, Vicksburg.
	Sept.	Jackson	Band, Vocal, Piano, College Planning Conference.
	Dec.	Jackson	Band Clinic. Eddie Melton, Brookhaven.
	March	Jackson	Mississippi Music Educators Association Convention, in conjunction with Mississippi Education Association Meeting. Ernestine Ferrell.
	March	Jackson	State Orchestra Clinic. William Hoppe, Delta State Teachers College, Cleveland.
	March	*	Junior College Choral Festival.
	March-April	*	Eight District Choral Festivals.
	Mar. 27-28	Jackson	Eight District Piano Festivals.
	April	Jackson	State Choral Festival. Gwendolyn Steadman, 501 Columbia, Hattiesburg.
MISSOURI	Sept.	Jefferson City	Missouri Music Educators Association Executive Committee Meeting. LeRoy Mason, Pres., 111 S. Ohio, Jackson.
	Nov.	Kansas City	Music Section Meeting, Missouri State Teachers Association. LeRoy Mason.
	Nov.	Kansas City	All-State Orchestra. J. M. Dillinger, 1020 Broadway, Hannibal.
	Jan.	Columbia	MMEA Clinic and Conference. LeRoy Mason.
	Feb.	Columbia	All-State String Clinic (University of Missouri). George C. Wilson, University of Missouri, Columbia.
	Mar. 6-10	Springfield	MENC Southwestern Division Biennial Convention.
	April	Kirksville, Cape Girardeau, Maryville, Springfield, Warrensburg	District Competition-Festivals.
	May	Columbia	State Music Festival. Paul W. Mathews, University of Missouri, Columbia.
MONTANA	Dec. 4-6	Billings	Montana Music Educators Association State Conference. Emerson Miller, Pres., 514 Daly Ave., Missoula.
	April	*	Eight District Festivals.
	May	Missoula	State Solo and Ensemble Festival (Montana State University).
	May	Missoula	All-State Band, Orchestra and Chorus (Montana State University).
NEBRASKA	Sept. 13	North Platte	Nebraska Music Educators Association Planning Meeting. H. Arthur Schrepel, Pres., Pawnee City High School, Pawnee City; Ray Trenholm, North Platte High School, North Platte.
	Oct. 23-24	*	Music Section Meetings, Nebraska Education Association:
		Lincoln	District 1.
		Omaha	District 2.
		Hastings	District 3.
		Norfolk	District 4.
NEBRASKA		McCook	District 5.
		Scottsbluff	District 6.
	Nov. 20-22	North Platte	NMEA Convention and Clinic. H. Arthur Schrepel.
	Apr. 17-18	*	Nine District Music Contests
NEVADA	Oct.	Reno	Nevada Music Educators Association State Convention. John Tellaisha, Pres., 840 Bates Ave., Reno.
	Oct.	Ely, Elko, Las Vegas	District Meetings.
	May	Elko	Music Festival. Bob Zander, Elko.
	May	Ely	Music Festival. John Mulvihill, Ely.
	May	Las Vegas	Music Festival.
	May	*	Choral Festival (Western Zone).
	May	*	Band Festival (Western Zone).
NEW HAMPSHIRE	Nov. 14-15	*	New Hampshire Music Educators Association Conference. Louis Pichierri, Pres., 1 Roosevelt Ave., Concord; Blanche Bailey, Sunapee.
	Jan.	*	NHMEA Business Meeting. Louis Pichierri.
	Feb.	*	Solo and Ensemble Festival.
	Spring	*	Concert Festival.
	May	*	Audition Festival.
	May	*	Southwestern New Hampshire Regional Music Festival. William C. Heck, Public Schools, Winchester.
	June	*	NHMEA Annual Meeting.
NEW JERSEY	Nov. 6	Atlantic City	Department of Music of the New Jersey Education Association Annual Business Meeting. Janet M. Grimler, Pres., Senior High School, Westfield.
	Nov. 6-8	Atlantic City	NJEA Dept. of Music Workshop-Conference. Janet M. Grimler and Arthur Berger, State Teachers College, Trenton.
	Nov. 8	Atlantic City	All-State Chorus and Orchestra Concert. Coordinating Chairman—Elizabeth Wood, High School, Roselle Park. Manager—John Jaquish, Senior High School, Atlantic City.
	Feb.	*	North Jersey Band Clinic. Joseph Hovan, School No. 6, Garfield.
	Feb.	*	Central Jersey Band Clinic. John Krauss, 19 New Jersey Ave., Flemington.
	Feb.	*	South Jersey Band Clinic. Robert Marince, 717 Almond St., Vineland.
	Mar. 7	Montclair	Instrumental Ensemble Festival (State Teachers College). Edna McEachern, State Teachers College, Montclair.
	Mar. 13-15	Westfield	Band Clinic. Barry Tedesco, 2 Addison Pl., Fairlawn.
	Mar. 15	Westfield	All-State Band Concert. Barry Tedesco.
	Apr. 25	Trenton	Choral Ensemble and Choir Festival (State Teachers College). Arthur Berger.
NEW JERSEY	May 21-23	Asbury Park	NJEA Dept. of Music Workshop-Conference (Berkeley-Carteret Hotel). Henry Zimmerman, 117 E. Westfield Ave., Roselle Park.
	Oct.	Albuquerque	Music Section Meeting, State Education Association. William E. Rhoads, NMMEA Pres., 1413 Vermont, Alamogordo.
	Nov.	*	Auditions for All-State Band held in four separate areas.
	Dec.	*	Fall District Clinic.
	Jan.	*	New Mexico Music Educators Association State Clinic. Business Meeting and All-State Groups—Band, Orchestra, Chorus. William E. Rhoads.
	Spring	*	Music Section Meetings in conjunction with District State Education Association Meetings.
	Spring	*	District Non-competitive Festivals.
	June	Portales	Band Camp (Eastern New Mexico University). Floren Thompson, Eastern New Mexico University, Portales.
	June	Albuquerque	High School Clinic (University of New Mexico). Robert Dahnert, University of New Mexico, Albuquerque.

*Not decided.

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West Virginia	Charleston			

STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
NEW YORK			
	Oct. 24-25	Lake Placid	Sectional All-State Programs: Gladys Otis, Lake Placid High School, Lake Placid. Bernice Finch and John Graves, Ithaca High School, Ithaca. Chester Dickerson, Middleburg Central School, Middleburg. Chester Robb, Newark High School, Newark. Marion H. Harding, State Teachers College, New Paltz. Dean L. Harrington, Hornell High School, Hornell. Mario Schermerhorn, Lancaster High School, Lancaster. Stanley Hiltz, Northville Central School, Northville. John Willsbach, State Teachers College, Oneonta. Robert Hubbell, Rome High School, Rome. Harry Phillips, State Teachers College, Potsdam. F. Arden Burt, Amityville High School, Amityville. Kenneth Baumgarten, Brewster Central School, Brewster. C. Laurie Snyder, Mohawk Central School, Mohawk. Harold Milward, Newfane Central School, Newfane. Wilbur Lockwood, Jr., White Plains High School, White Plains. New York State School Music Association Annual Directors Conference in conjunction with the MENC Eastern Division Biennial Convention (Statler Hotel), Burton E. Stanley, NYSSMA Pres., 58 Floral Ave., Cortland.
	Oct. 31-Nov. 1	Ithaca	
	Nov. 7-8	Middleburg	
		Newark	
	Nov. 14-15	New Paltz	
		Hornell	
		Lancaster	
		Northville	
		Oneonta	
		Rome	
	Nov. 21-22	Potsdam	
		Amityville	
		Brewster	
		Mohawk	
		Newfane	
	Dec. 5-6	White Plains	
	Feb. 27-	Buffalo	
	Mar. 3		
	May 1-2	Ballston Spa	Spring Music Festivals: Myra S. King, High School, Ballston Spa. Emory McKerr, Canandaigua.
		Canandaigua	Herbert Ludwig, Central School, Barker.
	May 8-9	Barker	Donald Rowe, Hofstra College, Hempstead.
		Hempstead	R. Steele Phillips, High School, Hudson.
		Hudson	Lozere Thompson, Keeseville Central School, Keeseville.
		Plattsburg	
		(S.T.C.)	
	May 15-16	Potsdam	Helen Hosmer, State Teachers College, Potsdam.
		Fredonia	Francis Diers, State Teachers College, Fredonia.
		Syracuse	Irving Cheyette, Syracuse University, Syracuse.
		Hastings-on-Hudson	Howard Marsh, High School, Hastings-on-Hudson.
	May 22-23	Clinton	Charles Budesheim, Central School, Clinton.
		Cortland	Burton E. Stanley.
	Aug. 23-27	Otter Lake	Music Reading Clinic for directors and students.
NORTH DAKOTA			
	Oct. 15 & 17	Grand Forks	North Dakota Music Educators Association Executive Board Meetings. Della Ericson Heid, Pres., Dickinson State Teachers College, Dickinson.
	Oct. 16-17	Grand Forks	NDMEA Convention. Della Ericson Heid and John E. Howard, University of North Dakota, Grand Forks.
	Oct. 16-17	Grand Forks	All-State Chorus. John E. Howard.
	Mar. 28	Grand Forks	Class A Instrumental Festival, Eastern Division. John E. Howard.
	Apr. 11	Grand Forks	District II Music Contest. K. L. Rue, Cavalier.
		Valley City	District III Music Contest. G. M. Stephens, Edgely.
		Williston	District VIII Music Contest (small groups). L. J. Totdahl, Crosby.
	Apr. 18	Fargo	District I Music Contest. H. O. Berquist, High School, Fargo.
		Devils Lake	District IV Music Contest (vocal). George Falkenstein, Devils Lake.
		Bismarck	District V Music Contest. Charles Crank, Garrison.
		Minot	District VI Music Contest. Henry Sausker, Russell.
	Apr. 25	Dickinson	District VII Music Contest. James Randall, Belfield.
		Devils Lake	District IV Music Contest (instrumental). George Falkenstein.
		Williston	District VIII Music Contest (band and chorus). L. J. Totdahl.
		Bismarck	Class A Vocal Festival, Western Division. A. C. Van Wyck, Bismarck.
	May 5	Fargo	Class A Vocal Festival, Eastern Division. H. O. Berquist.
		Minot	Class A Instrumental Festival, Western Division. Laurence Hahn, Minot State Teachers College, Minot.
OHIO			
	Oct.	Medina	Vocal Clinic and Workshop. R. H. Behrens, Public Schools, Medina.
	Oct. 24	Toledo	Music Section Meeting, Ohio State Education Association.
	Oct. 31	Columbus, Cincinnati, Athens, Cambridge, Cleveland	Music Section Meetings, Ohio State Education Association.
	Nov. & Jan.		Five Regional Orchestras. Robert Griep, Public Schools, Dayton.
	Dec. 4-6	Cincinnati	
			Ohio Music Education Association State Convention. Ernest Manring, Pres., Board of Education, Cleveland. Local Chairman—Frank C. Biddle, Board of Education, Cincinnati.
	Feb.		All-State Orchestra. Robert Griep.
	Before Apr. 1		District Contests.
	Apr. 11		State Final Solo and Ensemble Contest. Emil Puffenberger, High School, Canal Fulton.
	Apr. 18		State Finals Band, Orchestra and Chorus Contest:
		Columbus	Class A-1 (Capital University). Wilbur Crist.
		Delaware	Class A-2 (Ohio Wesleyan University). Jay Raven.
		Westerville	Class B-1 (Westerville High School). Forrest Becker.
		Columbus	Class B-2 (Ohio State University). Forrest Stoll.
		Granville	Class C-1 (Denison University). Hartley Alley.
		Springfield	Class C-2 (Springfield High School). Richard Stocker.
OKLAHOMA			
	Oct.	Several Districts	Marching Band and Twirling Contests. C. D. Chase, 4304 S. Walker, Oklahoma City.
	Oct. 31	Oklahoma City	Oklahoma Music Educators Association Annual Meeting. Melbern Nixon, Pres., High School, El Reno. Vocal Section—Elna Smith, 414 N.E. 13th St., Oklahoma City. Instrumental Section—C. D. Chase. Elementary Section—Ida Creekmore, 4401 E. 11th St., Tulsa.
	Nov. 25-26	Stillwater	All-State High School Choral Festival and Directors' Clinic. John K. Long, Oklahoma A & M College, Stillwater.
	Dec. 4-5	Stillwater	Oklahoma Band Clinic. Max A. Mitchell, Oklahoma A & M College, Stillwater.
	Feb. 4-6 or Feb. 11-13	Norman	All-State Orchestra and String Clinic. Walter Haderer, University of Oklahoma, Norman.
	Feb. 25-27	Norman	All-State High School Band. Leonard Haug, University of Oklahoma, Norman.
	Apr. 9-11	Nine Districts	District Elimination Music Contests.
	Apr. 23-24	Norman	Vocal Finals Contest. Robert Ross, University of Oklahoma, Norman.
	Apr. 29-May 1	Stillwater	Instrumental Finals Contest. L. N. Perkins, Oklahoma A & M College, Stillwater.
	May 23	Oklahoma City	OMEA Board of Control Meeting. Melbern Nixon.
OREGON			
	Nov.	Portland	Oregon Music Educators Association Annual Meeting (Lincoln High School). John H. Stehn, Pres., 8537 S.W. 54th, Portland 19. Chairman—John O'Connor, Oregon State College, Corvallis.
	Mar. or Apr.	*	Music Clinics during annual meeting of Oregon Education Association.

*Not decided.

CONTINUED ON PAGE FORTY-SIX

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STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
PENNSYLVANIA	Sept. 21	Harrisburg	Pennsylvania Music Educators Association Executive Council Meeting. M. Clair Swope, Pres., 248 Highland Ave., Slippery Rock.
	Dec. 4-6	Harrisburg	PMEA Annual Conference. M. Clair Swope and W. Paul Campbell, 1207 W. Main, Palmyra.
	Dec. 4-6	Lancaster	PMEA Collegiate Band (Franklin and Marshall College). John Peifer, Franklin and Marshall College, Lancaster.
	Jan. 15-17	*	Nine PMEA District Band Festivals.
	Feb. 6-7	Sayre	State Band Festival, Eastern Division. Nelson E. Sickler, Public Schools, Sayre.
	Feb. 5-7	State College	State Band Festival, Western Division. Franklin Hege, Public Schools, State College.
	Feb. 19-21	*	Nine District Orchestra Festivals.
	Mar. 12-14	*	Collegiate Orchestra Festival.
	Mar. 19-21	Sharon	State Orchestra Festival. William M. Blough, Public Schools, Sharon.
	Mar. 26-28	*	PFML District Contests.
	Apr. 9-11	*	Nine District Chorus Festivals.
	Apr. 16-18	Philadelphia	Collegiate Chorus Festival. Wallace Heaton, Drexel.
	Apr. 23-25	*	PFML State Contests.
	May 7-9	Kittanning	State Chorus Festival. Arthur Walter, Public Schools, Kittanning.
RHODE ISLAND	Sept.	Providence	Rhode Island Music Educators Association Executive Board Planning Meeting. Anna W. McGarrity, Pres., 8 Pearl St., Pawtucket.
	Sept.	Providence	State Music Conference co-sponsored by the Rhode Island Dept. of Education and the RIMEA. Mary H. Remington, 214 Waterman Ave., East Providence.
	Sept.	Providence	Survey Report. Mary H. Remington.
	Oct.	Providence	RIMEA Luncheon Meeting in connection with Rhode Island Institute of Instruction. Anna W. McGarrity.
	Monthly	Providence	RIMEA Business Meetings. Anna W. McGarrity.
	Oct.	Providence	String Clinic. Anna W. McGarrity.
	Nov.	Providence	Elementary Vocal Music Demonstration. Anna W. McGarrity.
SOUTH DAKOTA	Feb.	Providence	RIMEA and Rhode Island Federation of Music Clubs Panel Discussion. Gertrude Caulfield, 210 Lenox Ave., Providence.
	May	Providence	All-State Vocal and Instrumental Clinics and Concerts by Junior and Senior High School Groups. Anna W. McGarrity.
	Oct. 20-22	Sioux Falls	Music Section Meeting, South Dakota Education Association. All-State Chorus. Harold Hamaker, SDMEA Pres., Senior High School, Mitchell.
	Feb.	Brookings	Band Clinic (South Dakota State College). Carl Christensen, S. Dak. State Coll., Brookings.
	Mar.	*	District Contests.
TENNESSEE	June	Vermillion	All-State Band. Ardeen Foss, 1504 S. Spring Ave., Sioux Falls.
			Choral and Band Workshop (Univ. of South Dakota). Merton Utgaard, U. of S. Dak., Vermillion.
TENNESSEE	Sept.	Nashville	Tennessee Music Educators Association Board Meeting. N. Taylor Hagan, Pres., 1411 Harwood Dr., Nashville.
	Oct. 7	Nashville	Middle Tennessee Marching and Baton Twirling Festival. D. F. Bain, 4427 Lealand Lane, Nashville.
	Oct. 17	Nashville	Middle Tennessee Section Meeting. D. F. Bain.
	Oct. 23-24	Memphis	West Tennessee Section Meeting. A. E. McClain, Central High School, Memphis.
	Oct. 30-31	Knoxville	East Tennessee Band and Orchestra Association Meeting. Gilbert L. Scarbrough, High School, Oak Ridge.
	Oct. 30-31	Knoxville	East Tennessee Section Meeting. Vocal Association—Mrs. Mildred Patterson, 2120 Chapman Pl., Knoxville. Elementary Music and Art Section—Milton Allen, 930 Oak St., Chattanooga.
	Oct. 31	Knoxville	All East Tennessee Chorus and Orchestra. Orchestra Chairman—Arthur W. Benoy, South High School, Knoxville.
	Nov.	Nashville	Middle Tennessee Junior High School Vocal Festival. Helen Trivett, Middle Tennessee State College, Murfreesboro.
	Jan. 30-Feb. 1	*	East Tennessee Junior High School Band Clinic. Gilbert L. Scarbrough.
	Feb. 6-8	*	East Tennessee Senior High School Band Clinic. Gilbert L. Scarbrough.
	Feb. 6-8	Oak Ridge	East Tennessee Junior and Senior High School String Clinic. Daniel Bristow, Public Schools, Oak Ridge.
	Feb. 16	Nashville	Middle Tennessee Vocal Solo and Ensemble Festival. Helen Trivett.
	Mar.	*	Middle Tennessee Solo and Ensemble Festival. Joe Van Sickle, 910 Ewing Ave., Murfreesboro.
	Mar.	Knoxville	East Tennessee Junior High School Vocal Festival. Mrs. J. J. Bird, 604 22nd St., Knoxville.
	Mar. 26-27	Nashville	TMEA State Meeting. N. Taylor Hagan.
	Apr. 10-14	Chattanooga	MENC Southern Division Biennial Convention (Hotel Patten).
	Apr.	*	West Tennessee Instrumental Festival. A. E. McClain.
	Apr.	*	West Tennessee Vocal Festival. Mrs. W. C. Wilhelm, Central High School, Memphis.
	Apr.	*	Middle Tennessee Concert Band and Orchestra Festival. Joe Van Sickle.
	Apr.	*	East Tennessee Instrumental Solo and Ensemble Festival. Gilbert L. Scarbrough.
	Apr.	Knoxville	East Tennessee Senior High School Vocal Festival. Mrs. Edna Duncan, Dandridge.
	Apr.	Knoxville	East Tennessee State Vocal Festival. Mrs. Mildred Patterson.
	Apr. 17	Murfreesboro	Middle Tennessee Senior High School Vocal Festival. Helen Trivett.
	Apr. 17-18	Knoxville	East Tennessee Band and Orchestra Festival. Gilbert L. Scarbrough.
	July	Murfreesboro	Festival Music Selection Clinic. Neil Wright, Middle Tennessee State College, Murfreesboro.
TEXAS	Oct. 25	Stephenville	Choral Clinic-Workshop. Don Morton, Tarleton State College, Stephenville.
	Nov. 1	Odessa	Choral Clinic-Workshop. Mrs. LaMar Chapman, Odessa College, Odessa.
	Nov. 8	Huntsville	Choral Clinic-Workshop. Charles Lindsay, Sam Houston State College, Huntsville.
	Nov. 8	Waco	Choral Clinic-Workshop. John Woldt, Baylor University, Waco.
	Nov. 8	Houston	Choral Clinic-Workshop. W. W. Cook, University of Houston, Houston.
	Nov. 8	Brownsville	Choral Clinic-Workshop. C. C. Norris, Southmost College, Brownsville.
	Nov. 15	Ft. Worth	Choral Clinic-Workshop. T. Smith McCorkle, Texas Christian University, Ft. Worth.
	Nov. 15	San Angelo	Choral Clinic-Workshop. Paul V. Peck, San Angelo College, San Angelo.
	Nov. 17	Beaumont	Choral Clinic-Workshop. George Parks, Lamar State College, Beaumont.
	Nov. 22	Austin	Choral Clinic-Workshop. B. M. Bakkegard, University of Texas, Austin.
	Nov. 22	Kingsville	Choral Clinic-Workshop. L. W. Chidester, Texas College of Arts & Industries, Kingsville.
	Dec. 6	Victoria	Choral Clinic-Workshop. Wilbur L. Collins, Victoria College, Victoria.
	Dec. 6	Canyon	Choral Clinic-Workshop. Houston Bright, West Texas State College, Canyon.
	Dec. 6	Commerce	Choral Clinic-Workshop. James Richards, East Texas State College, Commerce.
	Dec. 6	Nacogdoches	Choral Clinic-Workshop. Frederick Baumgartner, Stephen F. Austin State Coll., Nacogdoches.
	Feb. 11-14	Lubbock	Choral Clinic-Workshop. Gene L. Hemmle, Texas Technological College, Lubbock.
	Mar. 7	Galveston	Texas Music Educators Association State Convention-Clinic. E. B. Cannan, Pres., 918 N. Thompson, Conroe.
	Mar. 7	Beaumont	Region V Choral Competition-Festival. George Parks.
	Mar. 14	Houston	Region V Choral Comp.-Fest. W. W. Cook.
	Mar. 14	Commerce	Region IV Solo-Ensemble Comp.-Fest. James Richards.
	Mar. 21	McAllen	Region IX Comp.-Fest. Supt. T. E. McCollum, McAllen.
	Mar. 21	Kingsville	Region VII Choral Comp.-Fest. L. W. Chidester.

*Not decided.

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STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
TEXAS (continued)	Mar. 28	Canyon San Marcos	Region I Choral Comp.-Fest. Houston Bright. Region VI Instrumental Comp.-Fest. H. A. Tampke, Southwest Texas State Coll., San Marcos
		Kingsville	Region VII Instrumental Comp.-Fest. L. W. Chidester.
	Apr. 4	Odessa	Region VIII Choral Comp.-Fest. Robert L. Day, High School, Odessa.
	Apr. 11	Kermit	Region VIII Instrumental Comp.-Fest. G. Gilligan, High School, Kermit.
	Apr. 18	San Angelo	Region II Solo-Ensemble Comp.-Fest. Homer Anderson, High School, San Angelo.
	Apr. 25	Brownwood	Region II Choral Comp.-Fest. Dorothy McIntosh, High School, Brownwood.
		Canyon	Region I Instrumental Comp.-Fest. W. O. Latson, West Texas State College, Canyon.
		Ablene	Region II Instrumental Comp.-Fest. Robert Fielder, High School, Abilene.
		Waco	Region III Instrumental Comp.-Fest. Lyle Skinner, High School, Waco.
		Lufkin	Region IV Instrumental Comp.-Fest. Supt. J. A. Anderson, Lufkin.
		Beaumont	Region V (a) Instrumental Comp.-Fest. Walter C. Minniear, Lamar State College, Beaumont.
		Houston	Region V (b) Instrumental Comp.-Fest. Robert Hammitt, University of Houston, Houston.
		San Marcos	Region VI Choral Comp.-Fest. I. R. Bowles, Southwest Texas State College, San Marcos.
		Denton	Region X Comp.-Fest. Floyd Graham, North Texas State College, Denton.
	May 1	Waco	Region III Choral Comp.-Fest. Irene Harekost, Public Schools, Temple.
		Carthage	Region IV Choral Comp.-Fest. Charles Nelson, High School, Carthage.
UTAH	Oct. 8-11	Salt Lake City	Utah Music Educators Association Conference. Farrell D. Madsen, Pres., MC Box 312, Provo. Elementary sessions—Lue S. Groesbeck, Ogden; Instrumental sessions—J. D. Christensen, Payson; Vocal sessions—G. E. Jorgenson, Tremonton.
	Oct. 9	Salt Lake City	UMEA Board of Directors and UMEA Business Meeting. Farrell D. Madsen.
	Oct. 10	Salt Lake City	All-State Orchestra and All-State Chorus. Orchestra chairman—J. Wayne Johnson, Brigham City; Chorus chairman—G. E. Jorgenson, Tremonton.
	Dec. Jan. Spring	Provo	UMEA Board of Directors Meeting. UHSA Music Clinic. Farrell D. Madsen, co-chairman. Regional Contest-Festivals.
VERMONT	Oct. 2-3	Burlington	Vermont Music Educators Association State Convention. George H. Low, Pres., 7 Curtis Ave., Rutland; Isabella Perrotta, 11 Union St., Springfield.
	Jan.	•	VMEA Clinic and Business Meeting.
	Mar. or Apr.	Springfield	Tri-Town Music Day. Isabella Perrotta.
	•	Newport	Winooski Valley Music Festival. Virgilio Mori, Barre.
	April (last week)	Newport	Northern Festival.
	May (1st week)	Burlington	Northeastern Vermont Music Festival. Richard F. Croudis, Public Schools, Newport.
	May (1st week)	Burlington	VMEA Business Meeting.
	May (1st week)	Burlington	State Music Festival. Lyman Hurd, Public Schools, Burlington.
	May	Rutland	Audition Festival. George H. Low.
VIRGINIA	Oct. 23-25	Richmond	Virginia Music Educators Association Membership Meeting. Gene Morlan, Pres., Rt. 1, Box 17, Woodstock.
	Dec. 5-7	Richmond	State String Orchestra. Wendell Sanderson, 407 N. 12th St., Richmond.
	Dec. or Jan.	2 locations	All-State Band Tryouts.
	Feb. 6-8	3 locations	All-State Band.
	Feb. 20-22	Martinsville	All-Sectional Chorus (West). Ruth Pace, Public Schools, Martinsville.
	Mar. 21 & 28	•	Six District Music Festivals.
	June 15-22	Massanetta Springs	Massanetta Vocal Music Camp. Lester S. Bucher, State Board of Education, Richmond.
	June 22-29	Massanetta Springs	Massanetta Instrumental Camp. Lester S. Bucher.
WASHINGTON	Oct. 3	Bremerton	Music Section Institute, Washington Education Association. Ron Gillespie, H. S. Bremerton.
	Oct. 6	Seattle	Music Section Institute, WEA Convention. Ethel Hensen, 315 4th Ave. N., Seattle.
	Oct. 7	Battle Ground	Music Section Institute, WEA Convention. Lowell Lyford, High School, Battle Ground.
	Oct. 8	Longview	Music Section Institute, WEA Convention. Roy Bryson, High School, Longview.
	Oct. 9	Chehalis	Music Section Institute, WEA Convention. Lucille Doersch, High School, Chehalis.
	Oct. 10	Tacoma	Music Section Institute, WEA Convention. Al Brevil, High School, Tacoma.
	Oct. 13	Bellingham	Music Section Institute, WEA Convention. Clifford Leedy, High School, Bellingham.
	Oct. 14	Wenatchee	Music Section Institute, WEA Convention. George Low, High School, Wenatchee.
	Oct. 15	Yakima	Music Section Institute, WEA Convention. William Herbst, High School, Yakima.
	Oct. 16	Kennewick	Music Section Institute, WEA Convention. Gordon Pappas, High School, Richland.
	Oct. 17	Walla Walla	Music Section Institute, WEA Convention. Russell Larson, High School, Walla Walla.
	Mar. 18-21	Bellingham	MENC Northwest Division Biennial Convention.
	May (Music Week)	•	Class A State Band and Chorus Contest. Ed. Krenz, High School, Puyallup.
WEST VIRGINIA	Sept. 28	Charleston	West Virginia Bandmasters Ass'n Meeting. John Brisbane, St. Mary's.
	Oct. 27	West Liberty	W.Va. College Music Educators Meeting. Mylan Smyers, W.Va. Inst. of Tech. Montgomery.
	November	Charleston	Music Section Meeting, West Virginia State Education Association. Clifford W. Brown, WVMEA Pres., West Virginia University, Morgantown.
	Jan. 28	Huntington	West Virginia Music Educators Association Executive Board Meeting. Clifford W. Brown.
	Jan. 29-31	Huntington	WVMEA State Music Conference. Miriam Gelvin, Marshall College, Huntington.
	Jan. 29	Huntington	All-State College Orchestra. Mylan Smyers.
	April	•	Twelve District Band Festivals. John Brisbane.
	April 8-10	Charleston	All-State High School Orchestra and Chorus. Orchestra chairman—Frank Gelber, Parkersburg High School, Parkersburg. Chorus chairman—Elizabeth Shelton, Bluefield.
WISCONSIN	Sept.	•	Five Brass Clinics.
	Nov. 1	Milwaukee	Music Section Meeting, Wisconsin Education Ass'n.
	Nov. 5	Milwaukee	Wisconsin School Music Association Annual Meeting. Roger Hornig, Pres., 331 Fourth St. S., Wisconsin Rapids, and H. C. Wegner, Sec'y, 210 State St., Madison.
	Jan.	Madison	Mid-winter Music Clinic.
	April 17-21	Madison	MENC North Central Division Biennial Convention (Hotel Schroeder).
	May	•	District Festivals.
WYOMING	May 9	•	State Festival.
	Sept. 27	Laramie	University of Wyoming Band Day. Edgar Lewis, University of Wyoming, Laramie.
	Oct. 9-11	Casper	Music Section Meeting, Wyoming Education Association. Robert F. Noble, WMEA Pres., Torrington.
	October 18	Wheatland	East Central District Clinic. Herbert Cleary, Wheatland.
	Nov., Dec., Jan.	•	Interscholar Concerts, Southwest District. James Mackay, High School, Kemmerer.
	Nov., Dec., Jan.	•	Interscholar Concerts, Northwest District. Rex Yocum, High School, Powell.
	•	•	Northeast District Clinic. Fred Bond, Newcastle.
	Dec. 4-6	Casper	Wyoming Music Educators Association State Clinic. Robert F. Noble and Kelly Walsh, High School, Casper.
	March 21	Reliance	Southwest District Junior High School Festival.
	March 21	Guernsey	East Central District Junior High School Festival.
	April 23-25	Lusk, Gillette, Cody, Cheyenne, Kemmerer	District Music Festivals.

*Not decided.

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Recordings for Music Texts

It is very difficult to review the recordings which accompany the four most recent music series and stay within the limits of a few pages. The technical perfection of the recordings, the fine diction and artistic interpretation of the songs, make us forget that only recently we were still complaining that we could not understand the words of recorded songs and that the recording engineers were giving us an inferior product. If we could settle on one speed many of our problems would be solved.

All records are non-breakable and are 78 rpm, the most practical for school use; in addition "A Singing School Series" is also available on 45 rpm. On each record the selec-

tions are separated by narrow bands which, in turn, have a thread joining each song so that the recording may be played continuously. Unfortunately on most of the recordings the band is not very wide and it is difficult to play a selection without a sample of the previous composition. The 45 rpm recordings are especially difficult to use.

Choice songs representing a cross section of activities and interests of each grade have been recorded. It is impossible to compare the four sets of records because each has features which are unique.

ROSE MARIE GRENTZER, *Chairman*
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The American Singer

AMERICAN BOOK CO., Decca Records.

One album for each grade, one through nine.

Grades 1, 2, 3. Four records each. 51-55 selections.

Grades 4, 5, 6. Five to six records each. 60-66 selections.

Grades 7, 8, 9.

Performing Media

VOCAL: Voices of men and women are used in the recordings for grades 2-6. An interesting feature is that children sing several songs in each album (2-5) mainly to demonstrate teaching procedures.

INSTRUMENTAL: Many kinds of instrumental accompaniment; much use is made of the accordion and guitar. The organ is used in quite a few compositions, especially hymns and lullabies. Flute, clarinet and percussion instruments are also used.

Rhythmic Activities. Many of the songs can be used for rhythmic movement and dramatization. Albums for grades 2 through 6 have a good selection of singing games and dances from Europe and the Americas. There is a demonstration in album 2 of the teacher presenting to a class of children the rhythms of the song for analysis. This is where the participation of the children is extremely helpful to classroom teachers using the recordings, and also of interest to the children.

Listening. No separate recordings, each album has a section which is especially good for listening such as "Lullabies" (album for grade 2) and "Music of Great Composers" (albums for grades 4, 5, 6).

Music Reading and Part Singing. As in the rhythmic activities there is a recording in album 2 which demonstrates a method of presenting intervals to the class. There is narration by the teacher and response from the children. Part singing through use of rounds, canons and descants is introduced in the fourth grade album. The children again play an important role in that they provide helpful and convincing examples of two-part singing. Two-part singing is continued in albums five and six. Three-part singing is introduced in the sixth album. A few part songs are sung a cappella.

COMMENTS

While these recordings can be enjoyed in the home, they will be of most value to the classroom and music teacher. The recordings of the technical details of music reading seem, in the opinion of some children, to lend a prestige to that activity. More detailed teaching suggestions are found in the teachers' manuals which accompany the series.

The vocal quality, diction and interpretation of the songs are good. The blend of part singing is very good.

Those who are unaccustomed to the use of accordion as a medium of accompaniment to songs may be surprised at the num-

ber of songs recorded with this type of accompaniment. In book six almost one-third of the songs are accompanied by the accordion and there are still others accompanied by the guitar. Perhaps one is more aware of the accordion because many of the songs are introduced by a few chords from the instrument which seems to be merely to establish the key.

It would be more convenient if the recordings would be marked with a low number rather than the long record number. Also, not until album four are the page numbers of the songs indicated in the album along with the title of the songs.

A Singing School Series

C. C. BIRCHARD & CO., RCA Victor Records.

Ten albums. One for each of the grades one through eight, and one for each of the two books for ungraded classes.

Grades 1-6. Five records for each grade. 35-50 selections in each album.

Grades 7 and 8. Six records each. 35-42 selections in each album.

Performing Media

VOCAL: Songs for grades one to six are sung by soprano, tenor and/or baritone. Alto voice is added for part singing in grades seven and eight. Blend of voices is very good on part songs.

INSTRUMENTAL: Accompaniments mostly piano with an occasional flute or violin obbligato. From each of the books for the intermediate grades about a dozen songs have been recorded with guitar or accordion accompaniment.

Rhythmic Activities. No separate recordings except a few piano compositions in albums 1 and 3; however, many of the songs may be used for rhythmic movement and dramatization. Beginning with the fourth grade and through the eighth grade there are folk dances of Europe and the Americas—two to four dances in each album.

Listening. No separate recordings with the exception of five well known compositions in the albums OUR FIRST MUSIC (grade 1) and HAPPY SINGING (grades 1-4). Since most of the songs are sung artistically they may be used for listening. Also each album has sections which are particularly good for this purpose such as: "For Quiet Beauty" from WE SING; "Music from the Masters" from OUR LAND OF SONG.

The fine performance of select songs and choral compositions from SING OUT! (grade 7) and LET MUSIC RING (grade 8) are a contribution not only to the singing and listening program in the upper elementary grades but also to the music appreciation program in the junior and senior high school. Since most of the selections are well known choral compositions they will be of interest to senior high school mixed choirs and serve as models of interpretation and fine vocal ensemble.

Music Reading and Part Singing. Preparation for part singing begins as early as the second grade where children listen to songs with descants—there are three songs with descants in the album for OUR SONGS. Hearing and singing descants continues through the fourth grade where part singing at cadences is introduced. The fifth grade has many two-part harmonic and contrapuntal songs in two parts sung by both treble and bass voices. There are many examples of three-part singing in the album for grade six.

COMMENTS

These recordings may be used in the home but they are planned primarily for use in the classroom. The emphasis has been on artistic singing and accompaniments. For the most part the enunciation is clear and the children can easily understand the words. On the part singing the voices blend and the ensemble singing is a fine model for the children. Suggestions for presenting the songs are found in the teacher's manuals which accompany the song series. Our thanks to Birchard's for re-recording the entire series so that we would have the best possible performance for our students.

Our Singing World

GINN & CO., Records from Ginn & Co.

Eight albums. One for each grade with an additional album for grade one. From four to six records with 40-50 selections in each album with the exception of the kindergarten set which has 72 selections.

Performing Media

VOCAL: Songs in the kindergarten album are sung by soprano voice; for all other grades men and women's voices are used interchangeably. Many unison songs are sung by both voices giving the effect of group singing. Songs are sung artistically with good tone quality and enunciation, and are models for interpretation.

INSTRUMENTAL: Piano accompaniments are used with occasional sound effects. The performance of some songs is enriched by string quartet or organ accompaniment. In the recordings for the primary grades rhythm instruments are used; these are gradually replaced in the intermediate grades by the autoharp and melody instruments which most children can play.

Rhythmic Activities. In addition to the songs and the many singing games which can be used for rhythmic activity and dramatization, the albums for the kindergarten and the first three grades have piano selections following some of the songs. These selections are usually in the same mood and meter of the song and some of them have very charming and subtle sound effects.

Listening. In the primary grades most of the songs and the recordings for rhythmic activities can be used for listening. In the intermediate grades, in addition to the songs there are special sections such as: "Songs of Worship," "Music Makers"—Bach, Handel, Beethoven and Schubert. An abridged version of the opera "Hansel and Gretel" is found in album five and the abridged version of the story of Peer Gynt in album six. The stories and the music to these selections are in the students' books.

Music Reading and Part Singing. Since the basic philosophy is the developmental approach, no obvious attempt has been made to teach specific reading skills in the primary grades through the recordings. Beginning in album 4 there are a few two-part songs and a canon. Two-part singing is continued in album five and in addition to the singing of the parts in thirds and sixths, chording using the sol-fa syllables is introduced. Three-part singing is introduced in the album for the sixth grade.

COMMENTS

It is very difficult to plan recordings for such a wide scope of musical activities and diversity of interests as is found in even one classroom and still stay within the bounds of good musical taste. The recordings for *Our Singing World* seem to do this.

The children will enjoy the artistic singing and the appropriate interpretations of the songs. The varied and artistic accompani-

ments not only add interest but have been arranged so that they enhance the song. Classroom and music teachers, and also the children will appreciate and enjoy the appropriate selections which follow some of the songs in the primary grades and which can be used for rhythmic activities or listening. The two teachers' manuals which accompany the series have suggestions for presenting the songs and the music for listening as well as planning the rhythmic experiences.

New Music Horizons

SILVER BURDETT & CO., Columbia Records.

Eight albums. One for each grade, one through six, and two albums for junior high school.

Grades 1-6. Two records for each grade. 9-13 selections each.

Grades 7-9. Two albums of four records each. 19 selections in each album.

Performing Media

VOCAL: Songs for the primary grades are sung by a soprano; alto, tenor and bass voices are added in the intermediate grades. The two albums for junior high school have a variety of vocal combinations; songs range from unison to five parts, mixed voices.

INSTRUMENTAL: Mostly piano accompaniments with obligatos and second parts played by woodwind instruments. The guitar is used to accompany many of the folk songs and folk dances.

Listening. No separate recordings for listening. Most of the songs may be used since they are sung artistically. Also, the use of woodwind instruments in varied instrumental accompaniments help in teaching the recognition of the instruments.

The very fine collection of compositions in *American Music Horizons* and *World Music Horizons* are valuable to any class in music appreciation, social studies, and are fine examples of choral singing for boys' and girls' glee clubs, and mixed choirs, junior and senior high school.

Rhythmic Activities. Songs of the first three grades lend themselves to rhythmic movement and dramatization. The instrumental interludes between verses provide an opportunity for rhythmic activities. Singing games and songs for dancing are found in the albums for books four, five and six.

Music Reading and Part Singing. The recordings were not planned primarily to teach reading skills, however, reading readiness is developed from the many music experiences. Children have the early experience of hearing parts in the instrumental accompaniment which frequently follows the melodic line in thirds and sixths. Two-part songs appear in the recordings for grade 5 and three-part songs in the recordings for grade 6. Various combinations of S A T B are found in the albums for the junior high school.

COMMENTS

These recordings are particularly useful in that they are as interesting for home use as they are for school use. Since there are only two records for each elementary grade the recordings for a grade are within the price range of most families. On the cover of the recordings are suggestions addressed to the boys and girls; they are for directing listening and participation. The two excellent handbooks *Making the Most of Your New Music Horizons Records* for Albums 1-3 and 4-6 provide the classroom teacher with suggestions of unusually wide scope to correlate the songs and music activities with other subjects in the curriculum.

The sing-play-sing experiences are satisfying to the children because they enjoy hearing the music several times. The instrumental interludes provide them with an opportunity to respond to the music through movement, quiet listening or playing along on an instrument.

The singing is artistic, enunciation is good in most all the songs and the interpretation is appropriate. In an effort to acquaint the children with the tone of the woodwind instruments, the instrumental color is sometimes too prominent.

To Student Members and Chapter Sponsors

THE COLLEGIATE NEWSLETTER will make its first appearance for the season in the next issue of the JOURNAL—November-December. Sponsors, chapter officers or any interested student members are invited to supply pictures, stories about activities and any other significant material pertaining to experiences of undergraduate music education students. Included in the first issue of the Newsletter will be a number of photographs of student member groups received too late to be included in the June-July JOURNAL.

Research Studies in Music Education

Reported by WILLIAM S. LARSON

Faculty members and students of graduate schools and others interested in securing complete copies of studies summarized in these columns, if available on a loan basis or otherwise, should make their requests through their own college librarians.

Requirements for String Teachers

GOODMAN, A. HAROLD. *The Requirements for Music Teachers in the String Program of Teacher-Training Institutions of the California-Western Division*. M.M., The University of Southern California, 1951.

Abstract

It was the initial purpose of this study to determine what preparation in string work instrumental music teachers preparing for the public schools are receiving. Twenty of the teacher-training institutions in the California-Western Division of the Music Educators National Conference were selected for the study. Until recent years, the trend in the music education field with regard to the playing of strings had certainly reached its lowest ebb. The solution to this problem seems to be good string class teaching in the public schools. Analysis of the stringed instrument requirements and content of courses of the institutions studied, indicated the fallacy of our whole system of public school string class teaching—insufficiently and inadequately trained teachers.

The importance of the orchestra as a cultural organization, the function of music, and the values of playing a stringed instrument are given. Orchestra music has held its supremacy but is seriously threatened because of the drop in string players. The most logical place for the development of these performers is through the public schools. Here, students who have been prohibited from studying a stringed instrument because of the cost will have an opportunity to develop their talents. The public school instrumental music teacher must be prepared to give proper and thorough instruction so the student will receive the important basic pedagogical principles of string playing. It will be impossible for the teacher to do this without sufficient training and background himself. Because of little training received before entering teacher-training institutions, it is necessary for the prospective teacher to include in his program just as much string work as possible in the most practical way possible.

Examining each institution's string classes offered and the requirements within the course, many weaknesses were found. Some schools do not offer string classes. Most schools do not allow the student to remain on one instrument long enough to reach any degree of proficiency. Very few schools require that all of the stringed instruments be studied and a proficiency examination be given. With practically no requirements for (1) a second-year string class, (2) applied work, (3) performance in string ensemble and orchestra using materials at the student's level, (4) stringed instrument mechanics and procedures, and (5) limited directed student teaching in string class and orchestra work, it would seem the teacher is being insufficiently prepared.

Prerequisites for teaching stringed instruments were given to partially help improve the quality and standards of the public school string program. A teacher should be able to give a sound foundation of technique and musicianship in his classes if he has completed these prerequisites:

1. Performing ability on a stringed instrument.
2. Knowledge of care and condition of instruments.
3. Understanding the fundamental principles of string playing.
4. Knowledge and application of stringed instrument material.
5. Understanding the proper place the orchestra should occupy in the school music curriculum.
6. Realization of the cultural values of stringed instruments.
7. Knowledge of history and development of stringed instruments.
8. Realization of the importance of a musically intelligent pupil.
9. Freedom from the "fallacy barriers."
10. Develop a desire and personality to teach stringed instruments.

Most schools studied have a few requirements applying to string training, but they are all deficient in adequately qualifying the student to teach string classes and orchestra. The following conclusions are formulated giving the inadequacies of the string portion of curricula for training music teachers for public school work:

1. Insufficient understanding of fundamental principles of string playing and teaching.

2. Inadequate performance on stringed instruments.
3. Insufficient understanding of procedure to properly teach large groups, heterogeneous and homogeneous, of strings in classes.
4. Inadequate knowledge of mechanics, care, repair, alignment, and proper accessories to be used on stringed instruments.
5. Inadequate knowledge of availability, content, and use of materials for starting and continuing the development of string students.
6. Inadequate knowledge of the proper place in the school curriculum which the orchestra and string programs should occupy.
7. Insufficient background of history and development of stringed instruments and their literature.
8. Lack of desire, interest and understanding as how to "sell" strings to children, parents, and the community.

The following is a recommended minimum curriculum for music education majors preparing for public school instrumental music that will teach string classes and orchestras:

1. Two years of string class work. *First year:* To be given freshman or sophomore year; Remain on the violin for full year; Taught like public school class situation; Use the heterogeneous string class plan; One unit of credit given each semester; a proficiency exam given at the end of course. *Second year:* Study the cello the first semester; Study the viola and string bass second semester; This class could be a repeat of the first year class, to be taught and programmed as the first year.
2. At least one year of private instruction on a stringed instrument, preferably violin, with cello as a secondary choice. One unit per semester given.
3. One semester of string ensemble for educational application in public schools. Use materials at the student's level. One unit of credit given.
4. One semester of education orchestra experience on a stringed instrument, playing materials that will be suitable for public school use. One unit of credit given.
5. Offer courses in advanced ensemble and orchestra which should be strongly advocated but not required.
6. One course in orchestral methods, problems, procedures, organizations, and sufficient information as possible on how to "sell," start, encourage, and maintain the orchestra. This course may be given in connection with instrumental music problems course but should last two semesters with two units of credit given each semester.
7. One course in the mechanics and care of instruments. Two units of credit should be given.
8. One course in student teaching, a portion of which should be spent on string class and orchestra work in actual situation of the public schools. If there are no training program facilities available in the public schools, perhaps this type of work could be carried on in the beginning string classes.

Contemporary Philosophies

MARPLE, HUGO D. *Contemporary Philosophies of Music Education*. Ph.D., The Eastman School of Music of the University of Rochester, 1949.

THIS STUDY makes a detailed survey of some of the controversial issues in the field of music education, and through these controversial issues comes to some conclusions concerning the philosophies of music education, bringing them into the light where they may be discussed and criticized by students and teachers.

The author's procedure was to design two questionnaires which, when completed by the administrators concerned with music education and by students who were seniors in music education, would reveal contemporary philosophies and ascertain how much of the current philosophy was reaching the student level. Insofar as possible, the investigator personally visited heads of departments.

The author concludes that contemporary philosophies in music education are not what music educators profess or ascribe to, but rather are similar to those which have occupied the thinking of education and music education for the last century.



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The philosophies of the various school groups were found to be as follows: (1) university—materialistic individualism; (2) teachers college—nationalistic personalism; (3) liberal arts—individualism; and (4) private school—authoritarian individualism. With the hypothesis that education is a follower of economics as a philosophy, it was decided that there is a reactionary "tag along" attitude prevalent among music educators; and, consequently, the philosophy of music education is constantly trying to adjust to the present.

Because such a study points up the position of administrators and students on various controversial questions, and the understanding and evaluating of our contemporary philosophies in music education, it is of value.

In analyzing the administrator questionnaires the following plan of organization was followed: (1) attitudes toward entrance to college; (2) attitudes toward standards for music education curricula and programs; (3) attitudes toward curricula in music education; (4) attitudes toward subject matter as taught in public schools and collegiate subject matter; (5) attitudes toward administration.

The five general categories of the student questionnaire were: (1) general information and data concerned with the students participating; (2) attitudes toward standards for music education; (3) attitudes toward curricula in music education; (4) attitudes toward subject matter; and (5) attitudes toward administrative problems and philosophy.

The Use of Musical Resources

FREEBURG, ROY EVERETT. *The Use of Musical Resources of the Pacific-Southwest Region for Elementary Education*. Ed. D., Stanford University, 1946.

THE PURPOSE of this study was to develop certain concepts of regionalism through the use of the musical resources of the Pacific-Southwest region. It was designed to form human attitudes through the emotional appeal of songs, stories, and pictures of regional folkways.

The material presented in the study was not limited to the indigenous music of the region, but included that which was transplanted. It was integrated and organized in such a way that it may be used in social science classes, music classes, and in audience-participation programs for community activities.

Music education, as far as this study was concerned, was justified primarily upon its merits in influencing the "will to do." Evidence was cited to demonstrate the impact of music, along with other arts, in shaping certain cultural patterns. However, if the music educator is to participate in directing cultural change, he must gain a broad view of regionalism as it impinges upon home, school, and community life. He must also provide an active program of group music participation in which entire families, young and old, can be brought together in cooperative music making. He must search out music of various occupations within the region and stress the dignity of work among all peoples. He must discover music of various cultures—primitive and modern—within the region, in order to give keen insight into the characteristics of static and dynamic cultures.

The plea is, then, for a creative attitude toward music education through which people may constantly rediscover themselves. It is a plea for a program of music education that reaches the masses of people and motivates their "will to do." Music for the masses is the kind that springs from the grass roots and grows, figuratively, to touch the skies.

High School Music Appreciation

HENRY, BARBARA JEAN. *An Evaluation of Materials for Use in High School Music Appreciation Classes*. M.M., The University of Southern California, 1951.

THE PURPOSE of this study was (1) to determine the essential materials to be included in a book on general music appreciation intended for use at the high school level; and (2) to evaluate those books which have been published since 1935 which would be suitable for such use.

Summary. For this study, twenty-two books were examined and evaluated. It was found that of those twenty-two books, six were of no use to either teacher or class; four might prove useful as supplementary reading books; two might be suitable as books for teachers' use; and ten would be usable as basic texts for classes in music appreciation at the high school level. A table summarizing this information in chart form, giving the titles, authors, and publishing information on the books is given in the appendix.

It was found that a variety of approaches to the problem of teaching music appreciation was used. These approaches included introducing the material by acquainting the student with the instruments of the orchestra, by explaining the elements of music notation, by presenting the fundamentals of composition and form, by offering music of simple melodic and harmonic texture

as a first listening assignment and gradually increasing the complexity of content, by starting with the earliest music and working up to the present day in historical order, and by starting with the music with which students were already familiar—popular music and jazz. It might be said that there were as many approaches as there were authors.

The main faults discovered were lack of adequate attention to contemporary composers, pre-nineteenth century music, and the concerto form. Lack of attention to opera, oratorio, and choral and vocal music in general was observed.

The illustrations of the books varied widely. Many books included no illustrations at all, while others included only portraits and facsimiles of manuscripts. A few authors showed evidence of thought towards depicting the relationship between music and the other fine arts, as well as sports in some cases.

The most serious fault discovered in these books was the tendency on the part of many authors to discuss in very general and vague terms the characteristics of the composers, rather than taking specific pieces of music and pointing out with musical examples the elements that made the music important. These authors nearly always tried to discuss far too many of the composers' works rather than to take a few representative pieces from each composer and analyze them thoroughly. These authors failed to take into account the amount of carry-over in learning such analytical discussion produces.

Conclusions. It may be concluded as a result of this study that of the twenty-two books investigated ten, or forty-five per cent, were of excellent calibre and suitable for use as a text in the class; six, or twenty-seven per cent, were of limited use; and six, or twenty-seven per cent, were of no use.

High School Students and Their Music

HILLIKER, LA RUE. *Musical Preferences and Interpretations*. University of Southern California, 1951.

Abstract

THIS THESIS is concerned with determining what kind of music high school students prefer and how they interpret music to which they have listened. Furthermore, the investigator hoped to establish a basis on which logical conclusions might be made (1) to show why high school students prefer certain musical selections to others; (2) to compare their reasons for preferences; and (3) to discover the validity of the reasons given by the students for their preferences, as revealed through a questionnaire study, and the authenticity of the interpretations with regard to the composer's intent.

Beginning the experiment with one controlled factor, that is, an authentic version of a recording of good music, motivating the student through active listening by comparing, judging, evaluating, criticizing and indicating a preference which was listed on a percentage basis, and applying the three fundamental aims of psychology, i.e., description, prediction, and control of human activities, it was hoped to reveal information which would contribute to a more valuable way of participating in school and community music, and to do all this by starting on the group level and instilling an awareness and genuine desire to develop a cultural music program through added contact with all kinds of music.

Experiments were held in the north, south, east, and west sections of Los Angeles County, these areas representing prosperous, average, below average, and poor living conditions.

The recordings selected for the experiments were from compositions by 19th century composers, arranged by 20th century musicians. The original score was presented as the authentic version, and the special arrangements were presented as unauthentic versions.

It was found that growth was apparent in relation to opportunities, and that growth was accomplished through active participation in playing and listening to musical instruments, as well as in singing.

Musical knowledge was classified as (1) fundamental knowledge (that which was brought to the classroom), and (2) intellectual knowledge (that which was acquired from academic training). As young people become more active, participating in musical experiences, it is possible to predict that the ability to exercise intellectual evaluation depends upon the environment of the children, and the opportunities in school, home, and community life for them to compare many different kinds of music.

Students living in more prosperous communities were better informed about choral music, had attended operas and symphonies, and were able to recognize the authentic version of the symphony. Recognition of authentic versions was the most important phase of the experiment, and was not accomplished by students in rural areas. By this procedure, a logical basis for conclusions was provided for students.

Following is a list of pertinent facts and factual knowledge obtained from the research:

1. Use of the English language in librettos was questioned by some students.

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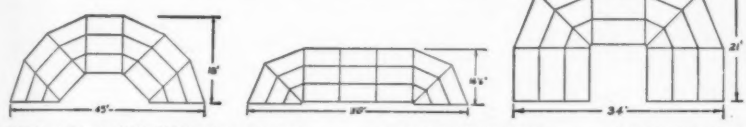
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2. A large majority of students preferred vocal solos.
3. Students in the junior class (11th grade), indicated an in-
terest in arranging music.
4. Tonal content and expression take precedence over language
used in music.
5. Students had difficulty in making interpretations of instru-
mental solos.
6. Only a minority of senior high school students were capable
of making authentic interpretations of music.
7. Active participation rather than passive listening was dem-
onstrated by a large majority of the students in these experi-
ments.
8. Most students revealed a need for further acquaintance with
a wide variety of solos, played on many different instruments.
9. Most students displayed ignorance of eurythmics and dance
forms of other nations.

10. These experiments provided the solution to the problem of
this thesis: that a revealing reaction was received from high
school students.
11. The added opportunity to compare different versions of
the same composition was of inestimable value in motivation and
active participation of students.
12. It is the opinion of high school students that choral music is
more suited to emotional expression than instrumental music.
They arrived at this conclusion through active participation in
choral groups rather than through listening to recordings, as is
customary in the music appreciation class.
13. Operetta might well be a starting point in music edu-
cation to challenge, motivate, and direct youths toward the
opera and oratorio, wherein are found the great heights of ac-
complishment in choral literature.
14. To discontinue general vocal practices at the operetta

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level would be just as insufficient as it would be to discontinue instrumental advancement at the band level.

15. This thesis has attempted to furnish some of the answers which are necessary in order to assist young students in making intelligent preferences and interpretations of music, in growing through fundamental knowledge to a point where they may intellectually evaluate music and recognize authentic versions of compositions when compared with spurious orchestrations and vocal renditions.

School Chamber Music Groups

LINKENHEIMER, RAYMOND P. *A Critical Analysis of School Chamber Music Groups*. Duquesne University.

PURPOSE. The purpose of this thesis is to encourage the music instructor to form some sort of a small instrumental ensemble in his school, or to develop more fully those groups which he has already started. The need for more work in this branch of the arts is most essential.

Procedure. This paper relates musical values, such as intonation, tone quality, balance, dynamic contrast, interpretation, and style; describes other values, such as civic education, worthy use of leisure, worthy home membership, ethical character and development of mental processes. It also mentions some obstacles to be encountered and then finds remedies for them. There is important information regarding rehearsals, materials to be used, and chamber music group combinations.

Results. The material is presented in such a way as to benefit a chamber group as a unit, or a band or orchestra by means of the number of small ensembles that make up a large group. Vital factors essential to the small ensemble player as an individual are accuracy, independence, poise, cooperation, appreciation, a new literature, a wider field for the use of music.

Conclusion. Chamber music serves the school, the home, and the community. Through this medium, the music teacher will find an answer to the problem of after-school musical life. Many of the small chamber groups started in the high school remain in the home or community after the students have graduated. Chamber music is the only branch of the musical art that will do this. Its importance in the school curriculum must, therefore, be brought to the attention of educators.

Intonation Problems in School Bands

POTTE, RALPH RUSSELL. *Intonation Problems in School Bands*. Ph. D., George Peabody College for Teachers, 1943.

AS A MEANS of stabilizing the pitch standard (A-440), it is essential that every band director understand the variable factors which influence the pitch level of his performing ensemble, and that he make every possible effort to achieve and maintain the accepted standard. This particular study is concerned with contributing physical factors which affect the pitch of tones produced on wind instruments.

Measurements of the influence upon musical pitch of variations in temperature were made with the aid of a chromatic stroboscope. The experiments were conducted in a laboratory where the temperature could be adjusted and controlled, and the following procedure was followed:

1. Instrumentalist was given fifteen minutes in which to acoust his instrument to a set room temperature.

2. "America" was played in the keys of C, G, F, and measurements were taken for each playing.

3. Instrumentalist then "warmed" his instrument for five minutes by exhaling through it.

4. Experiment repeated as in Step 2.

The same procedure was followed at other pitch levels.

Examination of the data resulting from the tests shows that a ten-degree rise in temperature affects the pitch of the several instruments by amounts which vary, generally, with the size of the instrument. The writer suggests that when stage or room temperature increases, the players of the larger instruments should adjust their pitch downward. This would permit the players of the smaller instruments to employ a comfortable embouchure, and to retain normal adjustment of their instruments. The result would be better tone quality and greatly improved intonation.

Other findings of this investigation were: that a variation in the loudness with which tones are played brings about a deviation in the frequency of the tones; there is a consistent tendency to play at a pitch level slightly below that established in tuning. The investigator concludes, therefore, that band tuning should be established with a tone of moderate loudness, and that a natural playing tone of musical quality should be used when tuning an instrument.



MENC OFFICIAL GROUP

May 30, 31 and June 1, 1952, the Executive Committee of the Music Educators National Conference sat in annual business session in Chicago with a full docket of business which required morning, afternoon and evening sessions during the three days of the meeting. Some of the business called for the presence of heads of MENC units and official groups, several of whom were present when this picture was made at the Conrad Hilton Hotel. Around the table from the left: Leslie H. Armstrong, Olympia, Washington, president of the MENC Northwest Division; Gerald Whitney, Tulsa, Oklahoma, president of the Southwestern Division; Gladys Tipton, Los Angeles, California, member-at-large of the Board of Directors; Robert A. Choate, Boston, Massachusetts, chairman of the Editorial Board; Vanett Lawler, Washington, D.C., associate executive secretary; C. V. Buttelman, Chicago, Illinois, MENC executive secretary; Marguerite V. Hood, Ann Arbor, Michigan, retiring MENC president, now first vice-president; Ralph E. Rush, Los Angeles, California, president-elect and retiring second vice-president; William B. McBride, Columbus, Ohio, incoming second vice-president and former member-at-large of the Board of Directors; Sadie M. Rafferty, Evanston, Illinois, member of the Editorial Board; Arthur G. Harrell, Wichita, Kansas, president of the National Interscholastic Music Activities Commission (formerly the National School Band, Orchestra and Vocal Association); Edward H. Hamilton, Knoxville, Tennessee, president of the Southern Division; Benjamin V. Grasso, New York City, incoming president of the Music Education Exhibitors Association; William R. Sur, East Lansing, Michigan, member-at-large of the Board of Directors, member of the Editorial Board, and retiring chairman of the Music Education Research Council and chairman of the newly formed MENC Publications Planning Committee (see page 21); Thurber Madison, incoming chairman of the Music Education Research Council and member of the Editorial Board. Members of the Executive Committee in the order they are seated around the table are: Armstrong, Whitney, Tipton, Hood, Rush, McBride, Hamilton and Sur.

Facts about

STUDENT MEMBERSHIP

MENC

What is MENC Student Membership?

A membership classification of the MENC which provides for student participation in the activities of the organization.

What is the purpose of the student membership?

To afford students opportunity for cooperative and reciprocal professional development while still in school with a view to the benefits to be derived by the students themselves and by the professional organization as a whole. More specifically, to:

(a) Develop a practical, realistic concept of the music education profession as gained from the student's actual participation in programs, demonstrations, discussions, performing groups, etc., not only in the state, division and national meetings of the professional organization, but in the on-campus activities of the chapter group as well.

(b) Provide opportunity to become acquainted with the leaders in music education and general education.

What are the requisites for membership?

Any music education student at the college level is eligible for membership if:

(a) He does not have regular professional employment as a teacher in the field of music education.

(b) He is enrolled in an institution qualified to prepare students for certification and employment in the schools of the state in which the institution is located.

(c) His application for enrollment is authorized by the head of the music school, the music education department, or the faculty sponsor of the authorized chapter of the institution in which the applicant is enrolled as a student. [Endorsement of an application may be made by letter or in the space provided by the student membership enrollment card.]

What is a Student Member Chapter?

The device through which the student membership classification is made available. *Group enrollment is the basis for the student membership plan.* There is no provision for individual handling of student member enrollments. A chapter may be installed only with the approval of the head of the department (or the music school) of the institution making application for such chapter enrollment. A chapter must be under the sponsorship of the duly designated faculty member of the music department of the institution. The chapter bears the name of the institution within which it is organized and a serial number assigned by the MENC central office. All materials issued by the Conference and the State Associations are sent in bulk to the faculty sponsor for distribution to the student members (except the last issue of the Journal for the season, which is sent to each student at his home address).

What is the amount of student membership dues?

\$1.50 for state and national dues, payable in advance.

What is the duration of the membership period?

Student membership dues are applied on the school-year basis, i.e., from September to June.

What does one receive with his membership?

A membership receipt card, the Music Educators Journal* (which includes a section devoted to the interests and contributions of music education students) and the periodical, bulletin or other material issued by the State Association, as well as the general mailings issued by the MENC and the state and national affiliate and auxiliary organizations.

What privileges accrue to student members?

All the privileges of full active membership in the MENC, with the exception of voting and holding office. Upon presentation of his membership card and payment of the student registration fee, the student may participate in MENC National and Division conventions, and the meetings of the affiliated State Associations, as well as in activities carried on by the MENC Student Member Chapter on the campus.

What schools are eligible to enroll chapters?

Any institution recognized within the state in which it is located as qualified to prepare music education students for certification and employment as music teachers in public and/or parochial schools within the state may make application for an MENC student members chapter installation.

How can a Chapter be established?

By filing with the headquarters office an official chapter enrollment form signed by the faculty sponsor and endorsed by the head of the department, if the latter is not designated as the sponsor. The instatement form should be accompanied by the enrollment cards of all charter members of the chapter. (Additional members may be added singly or in groups after the chapter is instated.) *A minimum of five (5) members is required to establish a chapter group.*

Is there a chapter registration or entrance fee?

No, not at present.

What happens when a student member accepts a teaching position?

Upon his request he is automatically transferred to full active MENC membership status for the remainder of the calendar year.

What is the total student member enrollment?

6,210 members in 281 institutions in the 1951-52 school year. The average number of student members graduated per year to full active membership in the MENC over a period of four years is 1,200. Over 900 student members attended the 1952 biennial convention at Philadelphia. Approximately the same number attended the Division conventions in 1951.

*To insure the receipt of the complete school-year volume of Journals, the student membership enrollment must be received before November 1. Those enrolling later will be supplied with such back issues as are available.

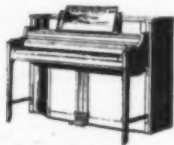
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Round Table

The Music We Must Have

WHITBY (Canada), New Orleans, San Francisco, Atlanta, New York, San Diego, Seattle, Chicago... Join the YWCA and see America, or even the world! And people—how fascinating they are, how interesting and how much like you and me, no matter from where they come.

In the summer of 1950 I was asked to take charge of music for the first membership meeting of the World's YWCA in Whitby, Ontario, Canada. Girls were there from all over the world—Nairobi, Berlin, Malaya, Japan, Chile, Puerto Rico, England, Mexico, Korea, Lebanon, India, the United States and Canada. As we sang and talked together we found we had much in common. Singing, especially, brought us closer together, for there were some for whom the language of words was difficult. The language of music could be understood by all. Sometimes we sang great hymns—each in her own language—words didn't matter. The music carried its own message.

These years of working in the YWCA have brought great joys from my chosen profession. I taught music in the public schools. I had a brief fling at concerts and light opera; then another turn at teaching—this time in college and with private classes (voice and piano). I love teaching and hope one day to do more of it. But here, in this far-reaching organization, I have had a chance to really see the power, the richness and the rewards of music. Beethoven's great *Ninth Symphony* means something much more when 3,000 girls, mostly with untrained voices, sing the words of brotherhood and love, inspired by the resolve to do something real about helping people to understand and live with one another.

When a hundred girls in a summer conference on the shore of Lake Michigan come to know a tiny Korean girl; when we hear from her firsthand what has been happening in her country; when we sing with her a folk song with a 3,000-year history—the song which our G.I.'s come home singing—then Korea and our concerns in that land take on reality and urgency.

A girl from Berlin pulled her block flute (recorder) from her worn bag and we made music together. "So many people in Germany are playing these flutes again," she said. "It is their only music. Pianos, cellos—all instruments were destroyed—but these we can buy, and on these we can make the music we must have until some day we may again have other instruments."

"The music we must have!" That is the way it is in the YWCA. Not music to become a star performer; not music because the neighbors' children are taking lessons. Not even music to make a living! But, *the music we must have*.

And what could be more rewarding than to add a little music where it means so much.

—MARIE OLIVER, director of music of the National Board, YWCA

Note: This article, written by Miss Oliver, was supplied by Helen V. Knowles, YWCA recruiting and intake personnel service, with the thought that there may be young women among the JOURNAL readers who, like Miss Oliver, are challenged by such opportunities for service through music as are afforded by the YWCA. Miss Knowles invites interested readers to write her in care of the YWCA, 600 Lexington Ave., New York 22, N.Y.

Can a Small School Maintain an Orchestra?

FOR MANY years Covington (Ohio) High School has maintained a good concert band, having won excellent and superior ratings in district, state, and national contests.

In 1945 W. F. Henney, who was then superintendent, and Fred Roberts, music instructor, decided that a well-rounded music program should have a good orchestra as well as a good band. At that time there was not a single string student in the school music program.

The problem was presented to the board of education and it was decided that they would buy ten violin outfits, two of which would be tuned as violas, two cellos, and



International Group in Attendance at a YWCA Leadership Conference in the U.S.

one viola. The school already owned a string bass. An extensive string promotional campaign was put on, concentrating on pupils in the fourth, fifth and sixth grades. All of the school instruments were given out and several other pupils secured their own instruments. Free string classes were conducted once each week. The combined group gave two public appearances during the year.

Classes were continued during the summer of 1946 and enough woodwind and brass players were added to the string classes to make a well-balanced orchestra. These players, who were also young and inexperienced, felt they could profit by playing in a beginning orchestra. This group of players was kept together each year and given every opportunity possible to play for class plays, and to take part in the concerts given by the band. In the spring of 1950 this group participated in its first contest and received a superior rating in both the district and the state contests. It entered in 1951 and again received superior ratings in both contests.

It has been a long, hard struggle but the results have been gratifying. The only instruction the strings have received has been in string classes and orchestra rehearsals. As the students became older and entered high school, scheduling became very difficult in our small school. Almost all of the string players double on some other instrument so that they can play in the band. In order to get band and orchestra both in the schedule it was necessary to have orchestra rehearsal before school took up in the morning. The pupils came to realize that the orchestra had a very important place in the music program and were willing to make sacrifices to keep it there. This year the orchestra has been given three periods a week on school time.

In order for a small school to have an orchestra the music teacher and administrators must have a desire and see the need for such a program. If that desire is present, then there is no reason why a school cannot have as good an orchestra as it does a band. It takes a lot of hard work and sacrifice on the part of everyone but the results that can be accomplished will be a great satisfaction to the school and community.

—FRED ROBERTS, Covington High School, Covington, Ohio.

Small School Orchestra

THE EDITOR¹ requested an article on the North Canton (Ohio) High School Orchestra, with the hope that whatever success we have had might encourage others. He possibly did not realize that he had chosen a band director who at one time had no use for a school orchestra.

For many years, I, too, was a firm supporter of the theory that there is no place for both band and orchestra in the small school system. I believed that, providing a good orchestra could be developed, it would have to be done at the expense of the band, since there would not be enough talented students in the small school to supply both organizations.

In the past few years I have learned that this is not necessarily true. Perhaps, Mr. Band Director, I can also convince you. Last year at the State Contest, Class

¹This article and the article by Mr. Roberts have been reprinted from the October 1951 issue of *The Triad*. According to a note by the editor of *The Triad*, the directors of two Class B schools whose orchestras won first ratings at the state finals were asked to describe the steps they took to achieve their success.

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B-1, there were four orchestras. Four bands were also there, representing the same schools.

With the high school enrollment averaging less than 300 students, we have an orchestra of 50 pieces and a concert band of 75 members. Eight years ago the orchestra numbered about 20 members, and the band about 50. At this time Esther Harkins, a private teacher with a studio in near-by Canton, requested permission to give private lessons during school time, with the provision that the students were not to miss any academic classes for their lessons. Through the good judgment of the music supervisor and the administration, this permission was granted. Grade school students were encouraged to study violin for the next few years, sometimes even at the expense of adequate instrumentation in the grade school band. A large amount of credit for the organization of our present orchestra and band is due to Urho Seppelin, who later recommended the purchase of cellos and basses, and began the task of balancing the instrumentation.

A respectable violin section had developed through the years of private teaching. Cello and string bass players were band players who had already proven their talent and ability. That year the orchestra won first division honors in the state. This was done without a string teacher employed by the board of education. At the present time our string teacher is paid by the board of education for two days per week and spends an additional day giving private lessons. We have purchased, from funds raised by the band, twenty violins, which are loaned to third- and fourth-grade pupils for a period of one year, with free class lessons. After this period, the student is expected to purchase his own instrument. Those unable or not desiring to purchase a violin are transferred to other orchestra or band instruments. Ordinarily from a group of twenty, eight will remain with the violin, four change to other instruments and the others will be lost, at least temporarily, to instrumental music.

+

The important feature of our plan is that the student must be given the opportunity to study strings first. The younger people are interested in violin. However, the only older people who are interested in strings are those who have already had considerable experience in playing other instruments. We have at the present time, 16 violins, four violas, six cellos and two string basses. Over twenty of these string players are members of the band. For example, our cello section doubles as follows: cornet, clarinet, saxophone, trombone, tuba and baritone horn. In a great number of cases, violinists have transferred from orchestra to band instruments. The cello and string bass sections have transferred from band to orchestra.

At first glance it would appear that such a program would detract from the band. Actually the orchestra program has had the opposite effect. The string lessons in the lower grades provide the finest possible training for the later study of a band instrument, and at an age where it is impractical to start band training. String work has also developed a sense of pitch that is much more acute than that developed in the average band. Violinists learn band instruments quickly. After three years of violin study the saxophone is simplicity itself.

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prove practical. There is also no doubt that there are many schools where a string program can give a lift to the whole music department. String instruments are relatively inexpensive. In fact, a school could be equipped with student instruments for the price of two sousaphones.

A string teacher, for the band man without string experience, is almost a prerequisite. However, in many localities there are string teachers who will travel to your school and teach for a reasonable fee during school hours.

If you have a good band in your school and you are willing to encourage the study of violin in the lower grades, I am convinced that in many cases you can have a good orchestra and perhaps a better band. My answer to those who believe a respectable band and orchestra cannot be built in a small school is a quotation from the late George Gershwin: "It ain't necessarily so!"

—GEORGE TOOT, North Canton High School, North Canton, Ohio

Public School Music As A Public Relations Agent

WHILE the chief function of the public school music program should center upon the individual growth of the student, those in charge of the music program should not lose sight of the public relations potential of school music. Throughout the nation the schools that have developed outstanding music programs have done so primarily by means of the support of their communities. They have developed and maintained this support through healthy public relations between the school and the local community.

Many music directors have the mistaken notion that publicity and good public relations are one and the same thing. They are not. Publicity is only one of several aspects of public relations.

In considering the relationship between publicity and public relations there are at least two fundamental principles that must be kept in mind: First, *good publicity will not make up for poor public relations*. Many music directors feel that all that is necessary in a public relations program is to have a "splurge" in the local newspaper at convenient intervals. While newspaper publicity is important, it is not enough. Music must function in the community. Its activities must find their way out of the school building into the lives of the people of the community. The school band must play for a variety of community activities, not only for athletic contests. The choir must sing at civic and social gatherings throughout the community, not only at festivals and contests. Soloists and small ensembles must be prepared to perform at various types of civic, social, and religious meetings. Music students must be encouraged to take an active part in church music activities. The effectiveness of the contribution that the music department can make in a public relations program can be measured only by the degree to which music functions in the community.

The second principle, one which is often overlooked, is that *wide publicity may lead to poor public relations*. Too many music directors have the misconceived notion that wide publicity always leads to good public relations. This is often not true. Let me illustrate my point in an area outside the field of music: The recent basketball scandal gave the schools and individuals concerned nation-wide publicity,

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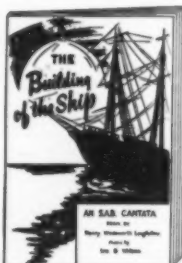
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but at the same time it did great harm to public reaction regarding collegiate athletics. The same is true in music. There are numerous instances in which improper conduct of members of public school music performing groups has received community-wide publicity. Such publicity has had a negative effect upon the public relations program of the school. In some instances the community has withdrawn its entire support of the music program. It is important, therefore, that school musicians be worthy members of their music departments so that publicity received will lead to the best possible public relations.

If the public relations program of the school is to function effectively, the music director and his staff must do their part in cooperation with other school officials responsible for the program. They will need to keep in mind the various groups or "publics" to be cultivated, then list with each the music activities that might be employed to cultivate them. In the average community such a list might include:

1. *The Band, Orchestra or Choir Parents' Club.* This is perhaps the most intimate public with which you as a director will have to work. Consider the various music activities you can present to the group. The mistake that is most commonly made in dealing with parents' clubs is that the music director uses them only as a fund-raising organization. While this is important to the success of the music program, the parents must also be shown that they are on the receiving as well as the giving end of the enterprise.

2. *The Parent-Teachers Association.* The PTA is usually the strongest link between the school and the community. At each meeting of the group, try to have a music number on the program so that those parents who do not have children taking part in the music program become familiar with the activities of the school music department.

3. *Civic, Social, and Religious Groups.* The alert music teacher keeps in touch with the adult civic, social, and religious groups of his community. Inform the Rotary Club, The Lions Club, The League of Women's Voters, the "Tuesday" Club, the Ministerial Association, that you have soloists and ensembles that would be glad to provide music for their meetings. By so doing you will reach influential citizens who do not have children in the public school.

4. *The Churches:* Music educators have too long neglected their responsibility in helping to raise the musical standards of church choirs. Many choral directors severely criticize the church music program. There is little value in lamenting the status of church choirs so long as we who are trained musicians are unwilling to help them in every possible way. Producing good school choirs is not enough. It is not unusual to find outstanding school choirs and mediocre church choirs in the same community. The high school musician often feels his church choir sings so poorly that he is reluctant to sing with it.

The school choir director should encourage his students to take part in the music activities of the church. An effective practice to stimulate student membership in church choir work is for the school choir director to send to the church choir director or minister the names of students from his congregation who sing in the school choir. If certain churches of the community do not have choirs or choir directors, give the talented students opportunities to direct the school vocal ensembles, and help them select materials so that they can organize choirs in

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churches that do not have any. By developing more and better church choirs we are not only helping to build a better public school music program, but we are acting as a valuable public relations agent for the school.

—B. M. BAKKEGARD, assistant professor of music education at the University of Texas, Austin, faculty sponsor for the MENC Student Members Chapter No. 27 at the University of Texas.

Comments

MAY I congratulate you upon the publication of five excellent, interesting articles in the April-May edition of the MUSIC EDUCATORS JOURNAL! It is indeed unusual to get that many first-rate articles in any one edition of any music magazine. The articles to which I refer are: "Composers Council," "Music in British Schools," "Enriching Instrumental Study," "Searching versus Selling," and "To Do, To Feel and To Think." It is gratifying to find in these articles that there are people (the authors) who are able and willing, in fact eager, to get music education on the right track.

May I point out some weaknesses found in some other articles? One is in that by Meyer Cahn. He says, "the extracurricular music program should be student-centered, not music-centered." Also, "He (Mursell) defines musical initiative as a process whereby students themselves think of things to do with music and actually do these things." Throughout the article he emphasizes that the student should take over and run these activities. Then he suggests that the administrators write a letter to the music educator saying: "I want you now to join with me and with the rest of the faculty in planning and executing a music program which will fit in with a well-rounded educational program, etc., etc." It seems to me that right there the execution (taken literally) of such activity as described in the article will take place. It sounds as if the administrator, faculty and music educator are about to do all the planning and executing. Then just where does the student initiative come in? Also, I doubt if a music educator or anybody else for that matter could keep a student from doing with music as he wants when he is out of the classroom; so, why all the hubbub?

In Miss Rennick's article "The Traditional Classic Hangover" she says optimistically, "While discussing the latest popular program with John or Mary we might make an addendum by saying, 'And did you get the radiant beauty and heroic quality in the first movement of the *Eroica* on the program which followed Spike Jones?'" Suppose the student says, "Naw, I turned off that boring stuff" or "No, I can't get with that opera stuff." She didn't give us the comeback for such answers. Besides, I think if anyone asked me if I got that out of the *Eroica* I'd feel like saying, "What do YOU think?" People who really love great music don't drool that way about it; they merely live it, and before you know of it, many other people around them are living it too.

I hope you find the above comments constructive for they are intended so to be. I wanted to tell you what I thought of the April-May issue, which included so many fine articles and ask you to keep giving us such high calibre things as you gave us in the five articles mentioned in the first paragraph.

—KATE E. MOR, *An old JOURNAL subscriber*. [Miss Moe is assistant professor of music, Southern Illinois University, Carbondale.]

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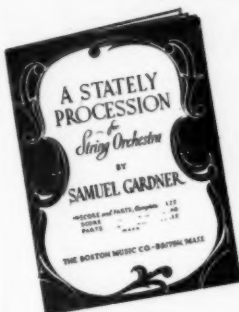
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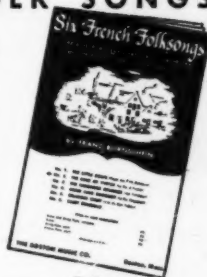


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International School Music Project—and More

MAKE real records, like Bing Crosby? Who wouldn't want to do that? Of course the Glee Club of Brooklyn School number 203 in Baltimore (Md.) was delighted to be invited! When they knew that the record was really to be sent to children of other lands, they thought that the folk songs they loved to sing would be the songs children of other lands would enjoy hearing. When they were thinking of their favorite songs, they discovered that most of them were songs that people had sung while they worked. Why not make a recording of work songs? As the children browsed through books and phonograph albums to find out more about the songs, they thought it would be nice to share their information with potential listeners. With the help of their teachers, some were able to write interesting and informative paragraphs to introduce the songs. One pupil suggested that perhaps a picture could better tell the story of a song than anything else. The art specialist was called in and with her help the children told in a very personal way what the song meant to them.

Was it a Red Cross project? Yes, but it was also a *classroom project* that called for the efforts of the children, the classroom teachers, the music and art specialists—and the encouragement of the principal.

Was it a Red Cross project? Yes, but it was also a *school project* that called for the efforts of the children, the classroom teachers, the music and art specialists—and the encouragement of the principal.

Was it a Red Cross project? Yes, but it was also an *object lesson* in the universality of music and art here, in the world of today, 1952, just as it has been all down the ages.

ALICE BEER, Towson, Maryland

Project in the Netherlands

EXCERPTS from a letter received by Edward A. Richards, assistant national director of the Junior Red Cross and Educational Relations, Washington, D.C., from Miss H. H. Schokking, director of the Junior Red Cross in the Netherlands,



Working hand in hand with the Brooklyn Elementary School No. 203 (Baltimore, Md.) Glee Club, fifth-grade art students make pictures from colored paper to include as illustrations with the album of recordings being prepared by the glee club to send overseas as a part of the Junior Red Cross International School Music Project. The song illustrated on the bulletin board in the background is "Everytime I feel the Spirit."

give an idea of what this project means to our friends abroad:

"... This project has aroused great interest in the circle of teachers in school music, and their enthusiasm is stimulated by the records we received from your country. School music in Holland has existed for only three years—for the main part in the high schools. The project is backed by the departmental society 'Youth and Music.' ... In the opinion of the director of the Association of Teachers in School Music, we are not able to reciprocate the American School Music [album] as the project in Holland is still in the incipient stage. This Association as well as the 'Youth and Music' society (in cooperation with the Netherlands Junior Red Cross) are very keen on enlarging and improving the project, and they would be very pleased to have a full set of documentation on the part the American Junior Red Cross has in the project. ... In consequence of the growing interest in the schools, we distributed all the albums you sent us and have circulated them as much as possible. However, at the moment there are about fifty schools waiting their turn to have an album for some time. Would it be too immodest to ask whether it would be possible to send us an additional number of albums? It would be of great help in developing this project which is gaining more and more interest."



The glee club, consisting of fourth, fifth, and sixth-grade students of Brooklyn Elementary School No. 203, Baltimore, Md., practices one of the songs which it will record to send to a school overseas as part of the Junior Red Cross International School Music Project.

Mr. Richards' reply is quoted here in part:

"We are very much pleased to have your letter related to school music, and are most happy to know that you are working with the Youth and Music Society in your country toward developing an exchange project. We are now more than midway in the development of our project for the current school year, and have received promise of a good many hundreds of records. These will not be available until toward the end of the school year, but we feel confident that a great many interesting pieces will be recorded. You realize, I am sure, that we still regard this as an experimental piece of work and will give close study to this year's performance in order to determine what course should be followed next year. No doubt experience will show that we have made some mistakes, but as I have already suggested we are hopeful of the general success of the experiment. In response to your request, we are glad to ship you twenty-five additional copies of 'American School Music 1949.'"

Reflections from Philadelphia

UTAH Music Educators Association Music Bulletin, which made its initial appearance in June 1952 is devoted entirely to President Farrell D. Madsen's report on the Philadelphia convention—and a most interesting report it is. In preparing this report to UMEA members on his way home from the convention, Mr. Madsen wrote:

"It would be a solid satisfaction, indeed, as I travel from Philadelphia toward our great western mountains if I could find words that would bring to you music teachers of Utah at least a touch of the inspiration, the vastness, the genuineness of the music development which the great convention of MENC just completed represents. If I could do this it is certain that most of you would do everything possible to attend the next convention. And if you attended once you would try ever after to attend each one.

"As for the convention itself four things stand out as most important: (1) The inspiration that comes from listening to, rubbing shoulders with, and exchanging 'Hi's' and ideas with great personalities in music and education and music education fields is a privilege beyond price to any music teacher who wants to improve. (2) The stimulation of ideas that are new or different as well as those that substantiate personal convictions is tremendous. (3) Hearing beautiful performances, some so perfect as to be almost beyond belief, gives enjoyment, humility, and challenge in great abundance. (4) Attending the convention and being a part of this tremendous MENC music education movement and doing at least a little to help it move forward gives one a generous portion of that need of every person—the need to feel that he is helping, be it ever so humbly, to upgrade the quality of human living through his profession. . . . Attending one of these conventions gives one a picture of how he can do his part.

"I should like to urge every music teacher in Utah to study carefully the outline of committees organized by MENC and get to work on one of them. Finally, let me urge you to plan ahead so that you may attend as many of the music education conventions as possible—state, division and national. There is a lucrative gold mine of fellowship, inspiration, assistance, challenge, and service to all music educators who will but step forward and work it."

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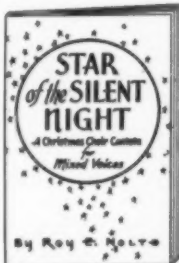
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→ See other Lorenz advertisements on pages 62, 72

What Are the Opportunities in the Armed Forces?

Youth Wants to Know

FROM junior high school through the second year of college our young people are asking questions relative to musical opportunities in the Armed Forces.

The MENC Committee on Cooperation with the Armed Services realized the need for answering these questions and appointed a subcommittee to secure the answers. Guidance counselors were asked to submit questions which had been asked them.

The following are some pertinent questions and answers:

How much previous training, knowledge or experience is required to be accepted in some musical area of the Armed Forces?

The candidate must be able to play Class "A" or "B" high school band literature, average marches, dance stock arrangements, etc., reasonably well, have knowledge of fundamentals, and pass an audition.

Do the Armed Forces have schools where musical training is offered?

Yes. The U. S. Naval School of Music, Washington, D.C., where Navy, Army and Marine bandmen receive instruction. U. S. Air Force Band School, Bolling AFB, D.C.

How regular are the promotions and advancements in the musical field?

Promotions are determined by demonstrated ability, time in service, and competitive examinations.

Will I receive the same pay, increments, and benefits in the musical field of the Armed Forces as those who enter the regular branches?

Yes.

Will the standards of training in music in the Armed Forces be the same as in civilian life?

Yes.

What other type of work will I have to do if I enter the musical field?

Routine military duties.

Will I have to follow the same rules and restrictions as the regular recruits?

Yes.

Will I be allowed time to study or practice my chosen field in music?

Yes.

Are the physical and mental requirements for acceptance in the musical field the same as for acceptance in the regular army?

Yes.

What is the entrance pay in the musical area?

Army: The same as in other areas. Navy: \$75.00 plus allowances for dependents. (Same as any recruit.) Air Force: Same as other airmen.

When can I expect an increase in salary?

At the completion of basic training, and from three to six months after that time.

Is there a chance for musical instruction in each branch of the Armed Forces?

Yes.

What opportunities for travel are offered in the musical field?

The same as any other field.

What food, lodging, clothing and medical care will be provided if I enter the musical field of the Armed Forces?

All.

How soon after entrance can I secure leave?

After basic training.

Will I secure the same pension benefits as the regular enlisted personnel?

Yes.

Are members of the musical field subject to over-seas duty?

Yes.

more, Md. The committee operates as a sub-committee of the MENC Committee on Music Education and the National Welfare, of which the chairman is Newell Long, Indiana State University School of Music, Bloomington.

The importance of the work of this committee and its significance to the MENC membership were high pointed at the 1952 biennial convention in Philadelphia by the reception accorded to the offerings of the committee, planned and presented with the personal participation of General C. W. Christenberry, United States Army, Chief, Special Services Division of the Adjutant General's Office, Department of the Army, and members of his staff.

The philosophy and policies represented in the current military-domestic development which entail specific responsibilities for all on the home front, especially teachers and specifically music teachers, are reviewed in General Christenberry's convention address, printed in the June-July JOURNAL.

Editorial Note: All branches of the Armed Services shared in supplying answers that "Youth Wants to Know" about opportunities in Uncle Sam's huge military establishment, which draws its manpower from nearly every family in the land.

The information was compiled especially for students and counselors in secondary schools and colleges by Bernard Walton of the District of Columbia Public Schools, and was submitted to the JOURNAL by Richard Werder of the Catholic University in Washington, D. C., two members of the MENC sub-committee on Cooperation with Armed Services, assigned, respectively, to counseling aids and publicity-public relations.

Articles in recent issues of the JOURNAL (January 1952 and February 1952) gave details regarding the plan, scope and program of the sub-committee on Cooperation with Armed Services, of which the chairman is Virginia Carty, Peabody Conservatory of Music, Balti-

What are some of the specific job titles in the musical field of the Armed Forces?

Army: Musician, bandsman (E3 through E7), vocalist, arranger, copyist.

Navy: Primary—performer, conductor, arranger, instructor. Secondary—copyist, drum major.

Air Force: Instrumentalist—apprentice, senior, supervisor.

What are some sources of information concerning a musical career in the Armed Forces?

Army: Recruiting station, Army band leader. Special Services Officer at nearest base.

Navy: Recruiting station, U. S. Naval School of Music.

Air Force: U. S. Air Force Band School.

What is the location of military centers of information in this city?

Recruiting station, nearby Naval activities, Service Men's Service Center.

How would I go about applying for a musical career in the Armed Forces?

Nearest Recruiting Station or Air Force band; any Army band. Special Services personnel.

What, if any, are the opportunities for women to secure musical training in the Armed Forces?

The WAC Band, Camp Lee, Virginia. None in the Navy. Air Force WAF Band.

What physical handicaps would prevent my acceptance in the musical field of the Armed Forces?

The same as for any branch of the services.

In what field of music in the Armed Forces are there the most openings?

Navy: French horn and reeds. Army: French horn, tuba and reeds. Recreation: Dance orchestras. Air Force: Oboe, bassoon, flute and piccolo, French horn.

Would I be expected to buy my own instruments, music, books, and other materials used?

No.

Is there much competition in the musical field of the Armed Forces?

Yes, very keen in the career field.

What are the health hazards incidental to this field?

Same as for any branch of the services.

What opportunity for individual creativity is permitted in the Armed Forces?

All branches highly encourage creativity and offer instruction in harmony, arranging, and composition.

How does one get into the Service Music Schools?

Army: After service as bandsman, can apply for admission to Service Music Schools.

Navy: All personnel enlisted for music field attend the Basic Course at the U. S. Naval School of Music. Men who have completed the Basic Course and are serving in a Unit Band may request assignment to the School of Music for further training.

Air Force: Belong to a band and possess the rank of Airman 2 C.

What are the opportunities for participation in community organizations near the post? Time granted?

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What are the opportunities for minority groups, specifically, the Negro?

The same as all others.

Can talented musicians in the Armed Forces be assigned to "Special Services" branch? How is this accomplished?

Navy: Yes, but normally musicians are assigned to a band.

Army: Its mission is to encourage personnel in off-duty hours. Employ a limited number of musicians. Each platoon maintains a dance orchestra and "show" band.

Air Force: Apply for a transfer through regular channels.

What are the opportunities for string performers and vocalists?

Navy: There are a limited number of billets for string instrumentalists with the U. S. Navy Band, Washington, D.C. String performers or vocalists are desired, and accepted in the Navy music program if they can also perform on a standard band instrument.

Air Force: Only in the USAF Band in Washington. Opportunities are very limited.

How long would the nineteen-year-old be required to serve in the musical organization of the Armed Forces?

Navy: Four to six years. Army: In accordance with current draft and enlistment policy. Air Force: Four years.

TO READERS

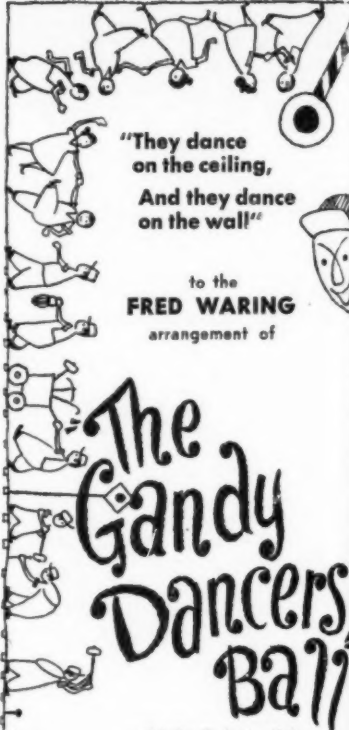
It is the hope of the Committee that music educators and counselors will submit further inquiries as they arise, to Miss Virginia Carty, Committee Chairman, Peabody Conservatory of Music, Baltimore, Maryland, in order that the Committee on Counseling may continue to render service to our youth.

—BERNARD L. WALTON, MENC Committee on Counseling Washington, D.C. Public Schools.

MORE ECHOES FROM PHILADELPHIA . . .

"I am afraid I didn't answer your question 'What has the Convention meant to you' very well. I realize that in your dealings with other agencies perhaps stimulation and inspiration are not considered fundamental factors. However, in our profession I believe that they are two of the best incentives for attending such a conference. To list a few outstanding contributions I would include the exhibits as a material aid; hearing that fine Michigan band sent me home determined to get within closer proximity to that group with my own band; listening to the discussions of the assembly of state presidents further convinced me of the mutual problems and achievements which prove the smallness of our world and similarity of individuals no matter where they live; hearing the 'name' men in our profession and other fields talking good 'down to earth' sensible philosophies of work and living; being present to hear one of these men dig us at our own meeting (I think that was healthy and should certainly be in order at our conferences—too much 'back slapping' is not always good) . . . These and many more were the material and inspirational benefits which I received."—Brad Daigle, retiring president, Louisiana Music Educators' Association, in a letter to a friend after the 1952 MENC Convention.

BENJAMIN C. WILLIS, superintendent of the Buffalo (N.Y.) public schools, has accepted the chairmanship of the yearbook commission of the American Association of School Administrators. The yearbook, which will be published in February 1954, is on the subject "education essential to good citizenship."



"They dance on the ceiling,
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THE CONCISE OXFORD DICTIONARY OF MUSIC, by Percy A. Scholes. [New York: Oxford University Press.] 655 pp., illustrated. \$6.00.

The world's largest sale of any musical reference book is almost certainly that of Dr. Scholes' Oxford Companion to Music. It is a portly volume of 1,228 pages, with many illustrations. The publishers believe that there is room for a companion to the Companion — a smaller handy book with ample but more concise information about music, its structure, instruments, and performance, and about composers. Here is such a work, a practical book designed essentially for rapid reference, which will stand beside its parent or take its place on the shelves of those who desire a work of the same sort on a smaller scale and at a lower price. Furthermore, the Concise Dictionary possesses one feature lacking from the Companion: it contains short biographical entries about vocal and instrumental executants, conductors, and writers about music, paying particular attention to living musicians; these entries constitute a musical Who's Who of some 3,500 items. There are no portraits, but diagrams and explanatory pictures have been used wherever these are helpful, as well as illustrative passages in musical notation.

A TREASURY OF ART SONGS, compiled and translated by Jean Whitlock and Leonore James. [Boston: The Boston Music Co.] 65 pp., illustrated. \$1.50.

This collection is designed to bring to young people in schools and at home a field of song literature little known to them. Composers represented are: Wolfgang Mozart, Franz Schubert, Felix Mendelssohn-Bartholdy, Edvard Grieg. New translations have been made for all but two of the songs in an attempt to remedy some of the shortcomings of the existing versions. Pictures by great artists illustrate each song and show how the great painters set forth their impressions through the use of the brush as the composers did through their melodies. Brief comments about the lives of the composers are included as background material to supplement the songs. Questions at the end of each section are intended to arouse further interest in the composers and their music.

EDUCATORS GUIDE TO FREE FILMS, compiled and edited by Mary Foley Horkheimer and John W. Diffor. [Randolph, Wis.: Educators Progress Service.] 508 pp., index. \$6.00.

This is the twelfth annual edition and contains 2,332 titles. An article, "The Sponsored Film and General Education" by John Guy Fowkes, who is dean of the School of Education at the University of Wisconsin, is included in this edition. There are listed twelve films dealing with music.

PRACTICAL TRANSPPOSITION, by Rowland W. Dunham. [New York: J. Fischer & Bro.] 60 pp., illustrated. \$3.00.

Described as a direct system with progressive exercises designed to secure accuracy and fluency. The author states in the preface that skill in transposing is dependent upon two items—a simple workable method and plenty of practice in applying this method. "The objective is to furnish enough material in considerable diversity to suffice for attaining what is indispensable to this particular type of musical activity, an unerring skill in this important phase of musical activity."



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MOZART'S LE NOZZE DI FIGARO, A Critical Analysis. [Chicago: The University of Chicago Press.] 270 pp., \$5.00.

Sigmund Levarie is himself a producer and conductor of Mozart operas, as well as a musicologist and teacher. The book is described on the jacket as combining the exactness of a thoroughly objective language with the sensitivity of artistic insight. Mr. Levarie follows score and libretto scene by scene with an ear for every detail of structure and texture.

THERE'S MUSIC IN CHILDREN (Revised Edition), by Emma Dickson Sheehy. [New York: Henry Holt and Company.] 152 pp. \$2.25.

The author states, "In this book I have tried to explore with the reader some of the ways in which children learn about music and how they use it, and I have set down a few concrete suggestions for

guiding these beginning learnings." Mrs. Sheehy further states the book is dedicated to the proposition that music is a part of life, that there is music in children and grownups, and that we can always begin where we are and discover more about its pleasures.

INDIAN MUSIC, A Catalog of Recorded Classical and Traditional, by Alain Danielou (Shiva Sharan). [New York: Columbia University Press.] 240 pp., index, illustrated. \$2.50.

This volume contains a list of recorded music from Northern India (Hindustani), South India (Karnataka), folk and tribal music, Tibetan, Nepali, and Singhalese music. The text and lists of recordings are printed in both English and French, and the volume contains an introduction by Alain Danielou on Indian musical theory and instruments, as well as illustrations of Indian instruments.

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MUSIC THERAPY 1951, Book of Proceedings of the National Association for Music Therapy, Esther Goetz Gilliland, editor. [Published by the Association; available from the Editor, Chicago Musical College, 64 E. Van Buren, Chicago 5, Ill.] 270 pp. \$3.50 cloth bound, \$3.00 paper bound. Bibliography of 600 items also available separately for \$1.00.

This volume consisting of papers delivered at the Chicago convention fills a need for information in the rapidly expanding field of music in therapy. The Preface by the editor presents "The Development of Music Therapy as a Profession." In Part I ten experts share their experiences in "Music to Aid the Handicapped Child." Demonstrations are reviewed in Part II. "Scope of the Hospital Music Program and Professional Opportunities" in various sections of the U.S.A. are outlined in Part III. Part IV gives ideas of the extent of "Volunteer Music Service in Hospitals." In Part V, "Musical Creativity and Emotional Conflict" many psychological aspects are presented. Part VI covers "Patient Benefits of Community Concerts," and "Scope of the Chicago Park District Recreation Program." Seven research projects are digested in Part VII together with a report of the Research Committee. Part VIII contains a selected bibliography of 600 items.

THE ORGANIST AND CHOIRMASTER, by Charles L. Etherington. [New York: The Macmillan Company.] 178 pp., index. \$4.00.

Although written especially with the Anglican and other formal liturgical services in mind, the editors state that this book will be helpful to all church musicians. It contains six sections in which the author analyses the various aspects of the church musician's task. A chapter is included on equipment and organization.

THE ORGAN, Its Evolution, Principles of Construction and Use, by William Leslie Sumner. [New York: Philosophical Library.] 436 pp., index, appendix, bibliography, illustrated. \$10.00.

This book, historical in outlook, provides a comprehensive account of the development of the genuine pipe-organ from the earliest times until the present century. Several chapters deal with the organ in Britain, America, France, Germany and elsewhere. There is a glossary of organ stops, a section on acoustics, structure and mechanism; also a short section on the use of the organ which might supplement the study of the instrument with a tutor. The appendix contains a large selection of organ specifications.

EDUCATION FOR ALL AMERICAN YOUTH, A Further Look. Educational Policies Commission. [Washington, D. C.: National Education Association, 1201 Sixteenth St., N.W.] 403 pp., index. \$2.00. Quantity prices available.

In the Foreword it is stated that the continued interest in and nationwide use of "Education for All American Youth"—by teachers, other educational leaders, and forward looking citizens generally have convinced the Educational Policies Commission that the book has attributes of enduring educational value. For that reason, the Commission has authorized the present revised edition. The first two chapters and the last chapter—which reports recent development in schools throughout the country—are new. The remainder of the book has been revised to the extent necessary to bring it up to date. The educational principles and the school practices described in the original work have been left substantially unchanged. The Commission alone assumes responsibility for the content of the document. The policies in the book are those of the Educational Policies Commission and are not to be ascribed to the Commission's sponsoring associations: the National Education Association of the United States and the American Association of School Administrators.

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MUSIC FOR EARLY CHILDHOOD, by Osborne McConathy, Russell V. Morgan, James L. Mursell, Marshall Bartholomew, Mabel E. Bray, Edward Bailey Birge, W. Otto Miessner. Special editors: Mary Jarman Nelson and Gladys Tipton. New York: [Silver Burdett Company.] 134 pp., index, illustrated. Record Album, Columbia Records.

Music for Early Childhood completes the creative music program in the New Music Horizons Series, copyright 1952. This is a textbook which reads like a story book and carries attractive illustrations at the beginning of each chapter as well as for many of the songs. The book is accompanied by a record album made of songs from the book to assist the teacher with all phases of the pre-school program. In describing this new offering the publisher states: "In Music for Early Childhood music is given its real perspective in the entire pre-school program; the approach is the whole-school approach in which music is not 'special'—nor 'precious.' Music for Early Childhood is written for the classroom teacher who may or may not have special music training, but who really knows her children, and realizes she must serve the whole child in terms of his whole situation." A number of the 136 songs are new, unpublished material from the Library of Congress, some are also new songs by living composers.

CHILDREN AND MUSIC, by Beatrice Landeck. [New York: William Sloane Associates, Inc.] 279 pp., appendix. \$3.50.

A book on how to use music for the enjoyment of family life in general and children's lives in particular. There are chapters on folk songs, the time to begin the study of musical instruments, the place of music in school, the relationship of parents to the school music program, and school participation in community music. Mrs. Landeck, a Conference member of several years standing, makes mention of the MENC publication "Music for Everybody" and material from "Music in the Elementary School" a reprint of a special music issue of The Elementary School Principal, the bibliography for which was prepared by the MENC Committee on Elementary School Music.

THE SINGER'S GLOSSARY, by Victor Alexander Fields. [Boston: The Boston Music Company.] 70 pp. 75 cents.

450 vocal terms chosen so far as possible from those already in general use are defined. Mr. Fields feels that a lack of a uniform professional language among vocal teachers, scientists and students is responsible for the so-called differences of opinion as to the nature and practice of the art of singing. In preparing this work a distillation of textual connotations was derived largely from the reading of nearly a thousand texts, articles, scientific papers, experimental reports, published interviews, and articles by professional singers. All definitions, whether derived from textual or other sources, were verified in a standard dictionary, encyclopedia or reference book of musical, scientific or pedagogical information.

THE BACKGROUND OF MUSIC, by H. Lowery; edited by J. A. Westrup. [New York: Longmans, Green and Co., Inc.] 200 pp., index, bibliography. \$2.25.

An introduction to musicology. Believing that music is first and foremost a practical art and musical compositions are intended to be performed and heard, the author feels books about music can only be justified in so far as they contribute to the practical ends of performance or the appreciation and fuller understanding of the music. Mr. Lowery has aimed at selecting topics and adopting a mode of treatment in accordance with these desiderata, according to the foreword.

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SELECTED LIST OF MUSIC FOR MEN'S VOICES, edited by J. Merrill Knapp. [Princeton, N. J.: Princeton University Press.] 165 pp., index. \$4.00.

A selected list of 4,000 titles for men's voices from publishers' catalogs here and abroad. The music is divided into two main categories: octavo music and music in collections, and within the groupings composers are listed alphabetically; sacred and secular music have been separated as have accompanied and unaccompanied music. Mr. Knapp has attempted to provide a central bibliographical source to which conductors may turn to increase the repertoire of their choruses. The selection emphasizes music available today in practical editions. The publisher's trade number is provided for octavo music to simplify ordering.

SOME TECHNIQUES FOR CHORAL SUCCESS, by Lloyd Frederick Sunderman. [New York: Belwin, Inc.] 92 pp., illustrated. \$2.50.

The first section of the book is devoted to physical aspects of producing good singing, the remaining discussion is designed to assist the choral director in obtaining a musical performance. Chapter headings are: Singing and Speaking, Tone Production, Choir Organization, The Conductor at Work, The Rehearsal, Choral Problems, and Public Performance.

GREAT COMPOSERS, by Warren S. Freeman and Ruth W. Whittaker, illustrated by Virginia Grilley. [New York: Abelard Press, Inc.] 160 pp., illustrated. \$2.50.

Short biographies of the lives of eighteen well-known composers who represent all periods of music history. Each man's boyhood is recounted and the incident or incidents which led him to music as a career, as well as highlights of his public life.



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→ See pp. 62, 66 for other Lorenz advertisements.

Some Suggestions on Holding the Double Bass

CLYDE H. THOMPSON

A GENERATION or two ago, a well-known treatise on instrumentation pleaded that before writing anything of a complicated nature for the double bass the young orchestrator ought to procure one of these instruments and try to play something, anything, on it.

The point of the request lay in the supposition that forever after that person would have the greatest respect for anyone who could coax a single decent sound from the brute. This attitude still persists despite the advances made in the last fifty years by the protagonists of the instrument.

Technical possibilities are now almost equal to those of the other string instruments, with the exception of certain double-stoppings; and the musical demands made of double-bass players in fine organizations are today no different from those required of other instrumentalists. Obviously the physical bulk of a double-bass does create handicaps that are unknown to other instruments, and this doubtless is the main contributor to an attitude which conceives the instrument as somewhat forbidding physically and a little impossible musically.

The handicap of size is by no means insurmountable as is demonstrated by the increasing numbers of excellent players in the major orchestras. Aside from considerations that the double bass is a member of the viol rather than the violin family, and is the lowest-pitched member of the string group, the musical problems involved are little different from those of other instruments.

In order to deal with the physical problem of the double bass it is essential to devise a manner of holding it that requires a minimum effort. If the left hand must assist directly in the holding of the instrument the hand will of necessity be hindered in performing its main function, the pressing of the strings to the fingerboard. In addition, when the left hand helps to support the instrument, the thumb is encouraged to press against the

neck of the bass, creating a situation that appreciably limits facility in shifting.

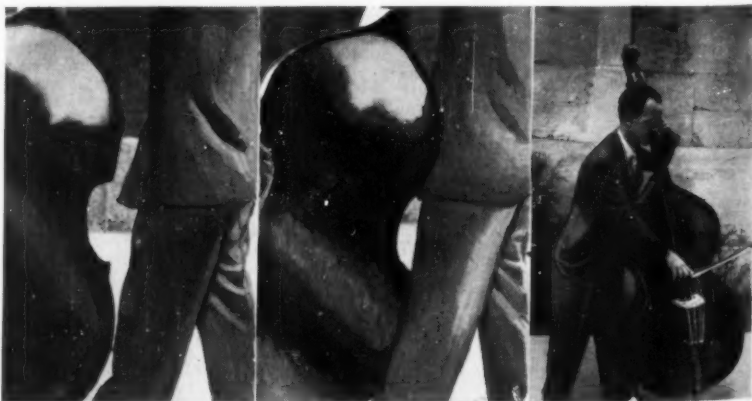
The following suggestions are made in the knowledge that persons differ a great deal physically, insofar as length of leg, length of waist, etc., are concerned. Only general directions can be given and these must be adapted to the physique of the individual player.

The player should stand so that the feet are about one and one-half to two feet apart, with the heels at right angles to each other. This should be a natural and comfortable stance depending on the player's physical characteristics. The weight should be equally distributed on the two feet. The lower part of the instrument is placed against the inside of the shinbone and, following the curve of the instrument, crosses to the outside of the kneecap. The upper part of the instrument rests against the inside of the hipbone. These three points of contact—the shinbone, the kneecap, and the inside of the hipbone—allow the bass to be held firmly and comfortably with both hands free to perform their own duties.

+

Figure 1 shows the stance before the instrument is brought into position. Figure 2 depicts the instrument in position, showing the three points of contact. Figure 3 is the front view of the completed position.

Care should be taken to insure that the right leg is far enough back to permit passage of the bow on the lowest string. Otherwise the instrument must be pushed out with the knee each time a note is to be played on the E string. This constitutes an unnecessary motion that ultimately limits the technique of the player and defeats the purpose of any good position. Thought should be given to the height of the instrument. The size of the particular bass is naturally a determining factor in this matter, but other considerations are also important. The peg of the instrument should place the bass at that height which causes the three points of contact with the body to be most comfortable and natural. This aspect should be compromised according to the length of the player's right arm so that the bow will



Figures 1 and 2 illustrate in detail Mr. Thompson's method of holding the double bass. The pictured player is the author himself.

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cross the strings at the correct place between the fingerboard and bridge (see Figure 3). Without this consideration the player may play too near the bridge or the fingerboard. In addition, the height should be such that the left hand in the first position is approximately opposite the eyes when the player has the instrument in position.

It has been argued that the lack of standardization in the construction of double basses makes such a method of holding the instrument impractical in some cases. It is true that one seldom sees two basses that have the same dimensions except for the machine-made plywood models. But within these principles a method can usually be devised that will permit the instrument to be held comfortably and securely. In the case of flat-back basses that lack the depth of the round-back models, the knee will frequently be most comfortable slightly behind the instrument rather than at the edge.

Unusual situations require adaptation of the principles to a specific case but do not preclude the advantages of the overall position.

Unlike most good things, control of the instrument in this manner is not always immediately acquired. Some students on first acquaintance with the method feel that study with a contortionist should be a prerequisite to the study of this technique. The majority learn to adjust themselves to the instrument and the instrument to them in a short time. When they arrive at a feeling of security in this position they find it is possible to play on the open strings with considerable gusto while the left hand is hanging freely at the side. Also they discover that when the left hand is put into play it has a freedom and flexibility of movement that was unknown when that member had the additional responsibility of holding the instrument erect.

PRIZE ANTHEM CONTEST. Under the auspices of the American Guild of Organists, a prize of \$100.00 has been offered by The H. W. Gray Company, Inc. to the best anthem for mixed voices submitted by any musician residing in the United States or Canada. The text, which must be in English, may be selected by the composer. Entries are to be submitted to the American Guild of Organists, 630 Fifth Ave., New York 20, N. Y., not later than January 1, 1953.

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MUSIC PUBLISHERS HOLDING CORPORATION announces that as of July 1, 1952 the Tams-Witmark Music Library, Inc., will act as agent for all major works in the rental library of the firms comprising the corporation: Harms, Inc., M. Witmark and Sons, New World Music Corp., and Remick Music Corp.

"**BANDWAGON**" is the name of the new magazine published by H. & A. Selmer, Inc. This sixteen-page pocket-size magazine, which made its first appearance



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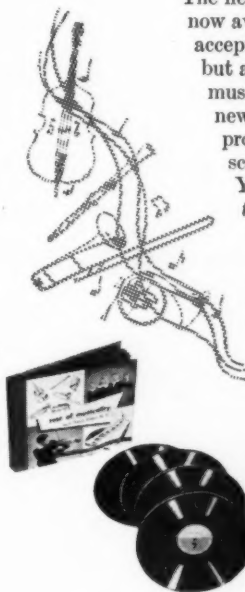
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during Music Week, contains articles of interest to everyone in the music field and many illustrations. Copies may be obtained by writing to H. & A. Selmer, Inc., Elkhart, Ind.

EMIL A. HOLZ has accepted an assistant professorship in the music department of West Liberty State College, West Liberty, W. Va. Mr. Holz was, for eighteen years, director of instrumental music in the Weirton, W. Va., public schools.

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In The News



Clifton A. Burmeister has been named chairman of the department of music education and director of placement of the Northwestern University School of Music. He has been director of instrumental music at Central Missouri State Teachers' College, Warrensburg.

O. M. Hartsell assumed his new office as state supervisor of music for Montana on July 1. Prior to accepting this position Mr. Hartsell taught at Appalachian State Teachers College (North Carolina), and at the School of Music at Montana University, Missoula. He is a Sinfonian, a member of Phi Delta Kappa, the American Association of University Professors, a veteran of four years service in the European Theater in World War II, and a Tennessean by birth. His new address is State Department of Public Instruction, Helena, Mont.

Joseph Wagner has been reengaged as director of the Orquesta Sinfonica Nacional de Costa Rica for another season of eight months. He is the first native-born American conductor to become a permanent director of a Latin-American orchestra, according to the NCAC management.

Raymond Mannoni is the new head of the instrumental music department and director of college bands at Mississippi Southern College, Hattiesburg. He was formerly assistant professor and director of bands at Kansas State Teachers College, Emporia.

Lee Kjelson, formerly of Valentine, Neb., who has been serving as secretary-treasurer of the Nebraska Music Educators Association the past two years, is now teaching in the Shenandoah, Ia., Public Schools.

Everett T. Calvert has been appointed editor-in-chief of the American Book Company as of September 1, 1952. For the past eleven years principal of Washington Elementary School, Pasadena, Calif., he has taught in one-teacher rural elementary and urban high schools there, at the University of Southern California, and at Yale. His field is education with specialization in curriculum, child development, and administration. He will be located at the New York office of American Book Company, 55 Fifth Ave., New York 3, N. Y.

W. W. Livengood, whom Mr. Calvert succeeds, will assume new duties as executive assistant to the president of the American Book Company.

Jack H. Mahan has been appointed Southern representative for Carl Fischer, Inc., New York, and has assumed management of the southern office of the company at 638 Wilson Bldg., Dallas 1, Tex. Mr. Mahan is past-president of the Texas Music Educators Association and was editor and business manager of the Texas Music Educator. He taught instrumental music and served as bandmaster in Texarkana.

National Piano Manufacturers Association elected the following officers and executive committee at the 55th annual meeting held June 10 at the Waldorf-Astoria in New York: president, Jack F. Feddersen, H. & A. Selmer, Inc.; vice-president, Eugene Wulsin, Baldwin Piano Co.; treasurer, Henry Z. Steinway, Steinway & Sons. Executive Committee: J. V. Sill, W. W. Kimball Co.; J. A. Gould, Pratt, Read & Co.; Webster E. Janssen, Janssen Piano Co.; George F. Stapeley, Everett Piano Co.; Walter S. Bond, Weaver Piano Co.; and William Perlman, National Piano Corp.

What's New in Music Education

By Violet Kant

FAMOUS names in American music—names like *The Telephone Hour*, *Voice of Firestone*, *The Railroad Hour* and guest artists like Heifetz, Patrice Munsel, Rubinstein, Jerome Hines and many others—are cooperating again this season in preparing musical programs especially for readers of *Keyboard Jr Magazines*.



Premiere performance of the 1952-53 season will be Jascha Heifetz's appearance on *The Telephone Hour*, October 13. Listeners to this and later programs who are *Keyboard Jr* readers will receive advance notice of program content and study appropriate material—composer biographies, listening lessons, biographies of guests, and other interesting articles—all especially compounded to whet young musical appetites.

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VIOLET KANT

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Olga Hieber, who has been associated in the educational department of Silver Burdett Company for fifty years, retired on July 1. Miss Hieber is widely known by music educators the country over as well as by members of the publishing field. The Silver Burdett Company says that Miss Hieber is, of all those who have worked for the company, the only member of the firm who has had a record of fifty years of service. She headquartered in the Chicago office. A party at which she was given special recognition was held on June 25. Her colleagues and officers of the company presented her with a book entitled, "Orchids for Olga," which contained letters from her friends. She was also the recipient of many gifts. Charles E. Griffith, first vice-president of the company, came out from New York to present her with the book mentioned above. Miss Hieber was one of the founders of the In-and-Out Chicago Music Educators Club and has been a member of MENC since 1930.

Karl W. Gehrkins was the guest of Oberlin College Conservatory of Music May 18-19, 1952 for a week-end celebration of his seventieth birthday anniversary. Among the doings of the lively two-day birthday party was the formal opening of the K.W.G. Music Education Library, developed by the present faculty and students and alumni from the "Music Education Materials Room" established by Mr. Gehrkins some years before his retirement in 1942 from his 35-year term of service as head of the Oberlin Music Education Department. The picture on page 76 shows a small section of the head table at the birthday luncheon, attended by some 175 persons, including many old grads.

Dorothy Lodgen is taking a year's leave of absence from her work in the Hartford, Conn., public schools, and since she expects to be out of the state has resigned as public relations secretary of CMEA.

Joseph Soifer, Hartford, Conn., will fill the unexpired term of Miss Lodgen as public relations secretary of the Connecticut Music Educators Association, and editor of the CMEA News Bulletin.

Henry Johnson has been appointed director of the University of Arizona orchestra and associate professor of music. Mr. Johnson was formerly on the music faculty at the University of California at Los Angeles and conductor of the University of California Symphony Orchestra.

Rubank, Inc., Chicago, announces the association of Melvin Balliett with their organization and his appointment as sales manager. During the past year Mr. Balliett was associated with Bourne, Inc.

Ezra Schabas, assistant professor of music at Western Reserve University, Cleveland, Ohio, is leaving his position there to do advanced work at the University of Toronto (Canada).

Jack K. Lee, formerly assistant conductor of bands at the University of Michigan, is now a member of the faculty of the University of Arizona's College of Fine Arts where he is associate professor of music and director of university bands.

American Education Week (32nd annual observance) November 9-15, 1952, has for a central theme "Children in Today's World," with daily emphasis on Their Churches, Their Homes, Their Heritage, Their Schools, Their Country, Their Opportunity, and Their Future. American Education Week is sponsored by the National Education Association, the American Legion, the National Congress of Parents and Teachers, and the U. S. Office of Education. Suggestions for the use of planning committees and community leaders are available at nominal cost from the National Education Association, 1201 Sixteenth St., N. W., Washington 6, D. C.

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BIRTHDAY PARTY. Nearly 175 persons greeted the guest of honor at the luncheon which was one of the several delightful features of the "Weekend with Karl Gehrkens" sponsored by Oberlin College Conservatory of Music, April 18-19. The occasion was in celebration of the 70th birthday anniversary of the man who headed the music education department at Oberlin for the thirty-five year period prior to his retirement in 1942. Picture: A glimpse of the head table at the luncheon. Left to right: Rose Marie Grentzer, head of the music education department; David Robertson, director of the Conservatory; Mrs. W. E. Stevenson, wife of the president of Oberlin College; Mr. Gehrkens, and, at his left, Mrs. Ralph Hisey, the first person to receive the degree of Bachelor of Music Education at Oberlin.



PRIZE WINNER, Dorothy Lang, San Antonio, Texas, high school student seated at the piano, is the winner of the Kimball piano contest conducted by the San Antonio Music Teachers' Association. Standing behind Dorothy: H. Grady Harlan, president of the San Antonio Music Teachers' Association, Mrs. Tekla Staffel, teacher of Miss Lang, and James E. Holtz, piano department manager of the San Antonio Music Company, donors of the piano.



BENGT PLEIJEL, editor-in-chief of *Musikrevy*, Scandinavian music journal in Stockholm, presents to composer Rudolph Ganz a collection of recordings of Swedish composers, donated to the Chicago Musical College. Pleijel was on his first visit to the United States. The presentation was made at a reception and tea tendered to Mr. Pleijel by the Institute for International Education in Chicago.—Sun-Times Photo.

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